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ISSUE 346 18 AUGUST 2004

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panini COMICS

# DOCTOR WHO<sup>TM</sup> MAGAZINE

## NEW SERIES EXCLUSIVES!

- KEITH BOAK  
INTERVIEWED!
- MONSTER MAKER  
REVEALED!
- MODEL MAKER  
UNVEILED!
- RUSSELL T DAVIES  
TALKS TITLES!

# SINK OR SWIM?

SCRIPT EDITOR ERIC SAWARD TALKS CANDIDLY TO DWM FOR THE VERY FIRST TIME! THIS ISSUE, BACK TO 1982 AS BOTH ERIC AND PETER DAVISON MAKE THEIR DÉBUTS...



**TELESNAP HAPPY!**  
MARCO POLO CONTINUES INSIDE

**WINSTON CHURCHILL**  
HIS PART IN DOCTOR WHO'S DOWNFALL!

**BEWARE THE FLOOD**  
AN ALL-NEW COMIC STRIP EPIC BEGINS!



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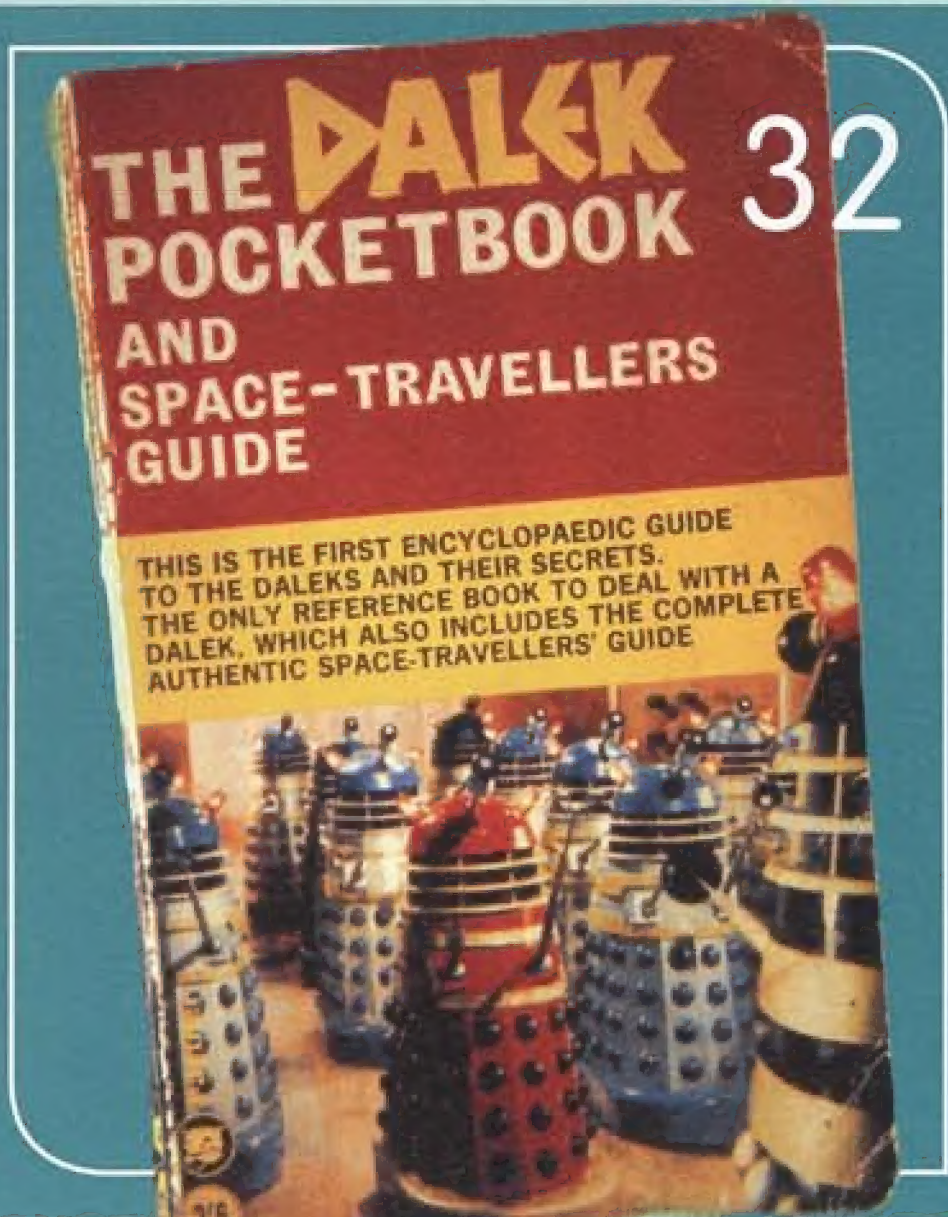
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In the 1960s the average length of a **Doctor Who** season was 42 episodes. In 1986 it was f-f-f-fourteen. But were we lucky to have even that? Find out as Andrew Pixley discovers Winston Churchill's part in our favourite show's downfall! It's the fifth part of **Scheduled for Success**.

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13 ISSUES FOR THE PRICE OF 12!





# GALLIFREY GUARDIAN

## DOCTOR WHO 2005 SERIES

A BBC Wales production for BBC One

### REGULAR CAST

The Doctor **Christopher Eccleston**

Rose Tyler **Billie Piper**

### CREDITS

Executive Producers

**Russell T Davies, Julie Gardner,  
Mal Young**

Producer **Phil Collinson**

Director (Block One) **Keith Boak**

Script Editors

**Helen Raynor, Elwen Rowlands**

Casting Director **Andy Pryor**

Production Designer

**Edward Thomas**

Concept Designer

**Bryan Hitch**

Costume Designer

**Lucinda Wright**

Visual Effects **MillTV**

Special Make-Up and Prosthetics

**Neill Gorton**

Models and Miniatures

**Mike Tucker**

### EPISODES

Episode 1

**Rose** by Russell T Davies

Episode 2

**The End of the World**  
by Russell T Davies

Episode 3

**TBA** by Mark Gatiss

Episode 4

**Aliens of London – Part 1**  
by Russell T Davies

Episode 5

**Aliens of London – Part 2**  
by Russell T Davies

Episode 6

**TBA** by Robert Shearman

Episode 7

**The Long Game**  
by Russell T Davies

Episode 8

**TBA** by Paul Cornell

Episode 9

**TBA – Part 1** by Steven Moffat

Episode 10

**TBA – Part 2** by Steven Moffat

Episode 11

**TBA** by Russell T Davies

Episode 12

**The Parting of the Ways – Part 1**  
by Russell T Davies

Episode 13

**The Parting of the Ways – Part 2**  
by Russell T Davies

13 x 45-minute episodes for broadcast on  
BBC One in 2005. Day and timeslot TBC.  
All titles are subject to change.

EXCLUSIVE! DETAILS OF 2005 SEASON'S VISUAL EFFECTS, MONSTERS AND MODELS

## CLAWS AND EFFECTS



Details of the companies and individuals handling the visual effects, make-up and prosthetics, and models and miniatures for the new season of Doctor Who have been revealed to **DWM** by the BBC:

### VISUAL EFFECTS

**MillTV**, part of the Oscar-winning visual effects company The Mill, has been confirmed as the contractor for the visual effects on the new season.

"It's a privilege and a responsibility to be asked to work on such an iconic project," said Dave Throssell, head of MillTV. "It will be a tough job because it will demand feature film effects on a TV schedule. Effects that were seen as ground-breaking when Doctor Who first aired obviously won't cut it with today's audience. But thanks to a pedigree that includes the Oscar-winning effects produced by The Mill for Ridley Scott's *Gladiator*, we have a proven track record of creating seminal effects and graphics. MillTV is more than capable of delivering the high standards necessary to update Doctor Who."

Throssell recently worked with Doctor Who's producer Phil Collinson on the BBC One supernatural drama series *Sea of Souls*. Other recent projects undertaken by the company for television have included *Men of Iron* (Channel 4, February 2004), *The Nile* (BBC, February 2004), *Dragons Alive* (BBC, March 2004), *D-Day* (BBC June 2004) and *First Olympians* (BBC, July 2004).

### SPECIAL MAKE-UP AND PROSTHETICS

The man dealing with Special Make-Up and Prosthetics on the series is **Neill Gorton**.

Among Gorton's many feature film credits are *Tomb Raider* (2000); *24 Hour Party People* (2000); *This Little Life* (2002); *Tomb Raider II* (2002); *The League of Extraordinary Gentlemen* (2002); *Stones in His Pockets* (2003); *Five Children and It* (2003); *Sahara* (2004); and *Not Only But Always* (2004). Gorton is also prolific in his TV work, having worked on, among many others, *Father Ted* (1995-7); *Red Dwarf* (1998); *The Tenth Kingdom* (1999); *Randall and Hopkirk (Deceased)* (2001); *Dr Terrible's House of Horrible* (2001); *I'm Alan Partridge* (2002); *Silent Witness* (2004) and *The Walk* (2004).

**DWM** spoke to Neill about his new job: "Having grown up in the 1970s, I couldn't help but be influenced by Doctor Who. Tom Baker was my Doctor and I used to be glued to the telly on a Saturday night to see what new monster or robot would be coming to challenge the Doctor. I always wanted my own Dalek, and much cardboard, tupperware bowls and Christmas baubles were sacrificed in my pursuit of this dream. I hope the fans will be reassured to know there's a fan at the helm. I'm passionate about my work and I'm passionate about the world of Doctor Who. I know it's a great responsibility I take on with this project. My aim is to bring the Doctor Who monsters into the 21st century, while paying respect to the past 40 years of the show."

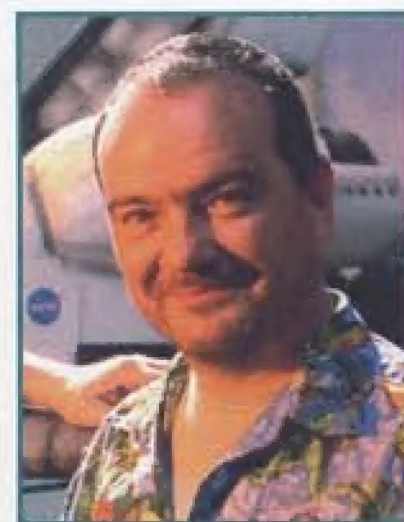


"When I heard that Doctor Who was returning, I knew I had to get the job. My fear was that someone else, less passionate about this show, would land the contract and not do it justice. On a visit to the Doctor Who exhibition in Blackpool when I was a boy, I had a revelation. As I gazed upon the wondrous monsters I'd seen every Saturday on telly, it dawned on me that someone had to make these things. This was someone's job. I knew then that this was what I wanted to do for a living. My hope now is that it'll be one of my monsters pursuing that ten-year-old Doctor Who fan in his nightmares!" Readers curious about Neill Gorton's work should check out his website at [www.gortonstudio.com](http://www.gortonstudio.com).

### MODELS AND MINIATURES

In the first direct link in production staff between the 'original' Doctor Who series and the current BBC Wales production, **DWM** can reveal that **Mike Tucker** [opposite] will be handling models and miniatures. In the 1980s, Tucker joined the BBC Visual Effects Department, and worked on Doctor Who from 1986-89. His first job for the series was for *The Trial of a Time Lord*, building the models of the TARDIS and the space station seen in the story's impressive opening sequence. As part of the effects team, Tucker went on to work on nine of the twelve stories from Sylvester McCoy's era, and since his last regular work on the Doctor Who TV series in 1989 he has contributed to the 1993 *Children in Need* special *Dimensions in Time* and co-written the behind-the-scenes book *Ace!* with actress Sophie Aldred. He has also written for the BBC Books Doctor Who range, penning *Illegal Alien*, *Matrix*, *Storm Harvest* and *Loving the Alien*, (all with Robert Perry) and *Prime Time*, as well as the Telos novella *Companion Piece*. He has also written two Doctor Who audio adventures for Big Finish – *The Genocide Machine* and *Dust Breeding*. Back in the realms of model-making, Tucker was one of the team that made the TARDIS Cam shorts [pictured at the top of the page] for the BBC's Doctor Who website, later released on several of the Doctor Who DVDs. Mike faced many varied challenges in his four years as a visual effects assistant on Doctor Who, although he particularly found his niche as a miniature maker, which will be one of his main duties for the new season.

Tucker told **DWM**, "I'm delighted to be returning to the show that I cut my effects teeth on nearly 20 years ago, and to continue the traditional relationship that BBC Effects personnel have had with Doctor Who over its extraordinary run. Effects techniques have developed at a breathtaking rate in the years that the programme has been off the air and the chance to work alongside such a well-respected digital effects facility as The Mill is very exciting indeed. I have an experienced and very talented team of modelmakers and camera crew rubbing their hands with glee at the thought of helping to shape the Doctor's universe once again."



BBC Post Production



EXCLUSIVE! 18 BLACK AND WHITE EPISODES TO BE RELEASED ON DVD IN NOVEMBER

# LOST IN TIME NO LONGER!

**B**BC Worldwide has now confirmed to **DWM** that a DVD set containing 18 episodes from the William Hartnell and Patrick Troughton eras will be released this coming November. The set, titled *Doctor Who: Lost in Time*, will contain three discs, each containing six episodes from stories which remain incomplete in the BBC archive. The first disc comprises six episodes from Hartnell's period: *The Crusade* parts one and three; *The Daleks' Master Plan* parts two, five and ten; and *The Celestial Toy-maker* part four. The second disc comprises six Troughton episodes from Season Four: *The Underwater Menace* Episode 3; *The Moonbase* Episodes 2 and 4; *The Faceless Ones* Episodes 1 and 3; and *The Evil of the Daleks* Episode 2. The final disc contains Troughton's *The Abominable Snowmen* Episode Two; *The Enemy of the World* Episode 3; *The Web of Fear* Episode 1; *The Wheel in Space* Episodes 3 and 6; and *The Space Pirates* Episode Two.

The Restoration Team's Paul Vanezis explained that all the existing episodes from incomplete stories have been included, except for those where over half of the story still remains in the BBC archive. Thus *The Reign of Terror* (of which four out of six episodes exist), *The Tenth Planet* (three out of four), *The Ice Warriors* (four out of six), and *The Invasion* (six out of eight) are not included, and remain potential DVD releases in their own right. All the episodes on the set have been fully remastered and treated to the VidFire process except *The Lion*, the first part of *The Crusade*, which suffers from too much warping of movement, though the episode has been cleaned-up and restored to its former glory as far as possible.

Six of the 18 episodes will include a commentary track. These are *The Wheel of*

*Fortune* (ie *The Crusade* part three) with actor Julian Glover (Richard the Lionheart) and interviewer Gary Russell; *Day of Armageddon* (ie *The Daleks' Master Plan* part two) with actors Peter Purves (Steven) and Kevin Stoney (Mavic Chen) [pictured], and designer Raymond Cusick; *The Evil of the Daleks* Episode 2 with actress Deborah Watling (Victoria) and interviewer Gary Russell; *The Abominable Snowmen* Episode Two, also with Watling and Russell; *The Web of Fear* Episode 1 with Deborah Watling, story



editor Derrick Sherwin and Gary Russell moderating; and *The Wheel in Space* Episode 6 with Derrick Sherwin and director Tristan de Vere Cole.

The set will also include a number of bonus features. The documentary *The Missing Years* (previously seen on *The Ice Warriors* VHS release from 1998) will be featured on disc three, along with a *Missing Years Update*, which covers the more recent discoveries of episodes from *The Crusade* and *The Daleks' Master Plan*, with contributions from those involved in the recoveries. Also on the set are: the 16mm 'censor' clips from *Doctor Who* episodes cut by the Australian Board of Censors; all of the 8mm silent clips filmed from off-air broadcasts, with sound synched; the 8mm

colour film footage from *Fury from the Deep*; the 'censor' clips from *The Web of Fear* and *The Wheel in Space* recovered from New Zealand in 2002; the 8mm footage from the special effects filming for the final part of *The Evil of the Daleks* with commentary from Michael John Harris and Peter Day (previously released in this form as *The Last Dalek on The Seeds of Death* DVD); the recently-recovered BBC trailer for *The Power of the Daleks* [see **DWM** 337]; the film trims of the 'alternate take' of the weed creature attack from *Fury from the Deep* [see **DWM** 335] – plus the scene re-edited with the original soundtrack; the 8mm colour location film of *The Smugglers* (previously seen on BBV's *The Doctors: 30 Years of Time Travel and Beyond*); and director Gerald Blake's 8mm footage from *The Abominable Snowmen* locations.



All the above clips from William Hartnell stories appear on disc one, while the others are spread across discs two and three. The clips are divided up story by story, so that all the material relating to, for example, *The Power of the Daleks*, can be accessed under that story's menu listing. The set also comes with an eight-page booklet, although there will be no production subtitles or photo galleries.

As with the BBC's recent release of *The Singing Detective*, *Lost in Time* will be packaged in a thicker-than-usual DVD case (a very early packaging mock-up for which is shown above) in order to accommodate the three discs. It is scheduled for release on 1 November 2004, price yet to be confirmed.

## OTHER NEWS...

### DIMENSIONS GUESTS



*Doctor Who* retailer 10th Planet has added two further guests to their two-day event on the weekend of November 13-14 at the Swallow Hotel in Stockton on Tees. Both Louise Jameson (Leela) and Lynda Bellingham (the Inquisitor) will be in attendance, joining writers Paul Cornell and Robert Shearman; Big Finish producers Jason Haigh-Ellery and Gary Russell; and actor Conrad Westmaas (C'rizz). Further information and booking details can be found at [www.tenthplanet.co.uk/dimensions](http://www.tenthplanet.co.uk/dimensions).

### MORE FROM GALLIFREY

Big Finish's Gary Russell has confirmed that a second series of *Gallifrey* audio plays will be released in Spring 2005. The principle cast from the first series will all be returning, namely Lalla Ward as President Romana, Louise Jameson as Leela, John Leeson as Kg, Miles Richardson as Cardinal Braxiatel, Sean Carlsen as Coordinator Narvin and Andy Coleman as Commander Tovald. The five stories will be *Masques* by Gary Russell, *Spirits* by Stephen Cole, *Pandora* by Justin Richards, *Insurgency* by Steve Lyons and *Imperatrix* by Stewart Sheargold. All five plays will be directed by Gary Russell.

### SYNTHSPIANS™ COVER

BBC Books' *Synthespians™* novel was delayed by a fortnight due to problems with its cover image. The original cover featured a manipulated photo from US soap opera *Dynasty*, but clearance problems with the image necessitated the last-minute change. The book, with its new cover [above right] should be in shops by the time you read this.



### DEATH GLITCH

The recent MP3-CD release of *Death Comes to Time* has a slight fault which causes everything to grind to a halt partway through the video version of Episode Three. A second pressing of the disc will correct this fault, but anyone dissatisfied with their copy can get a replacement by contacting customer services on 01225 443400 or at [info@audiobookcollection.com](mailto:info@audiobookcollection.com).

### MORE MOULDINGS

Mutant Mouldings Ltd has announced some new additions to its range of *Doctor Who* models. The latest products are a full-size Kg (£795); a half-size Kg (£295); a half-size TARDIS (£695); and a half-size Special Weapon Dalek (£475). Each is made from fibreglass and comes with its own ID plate and product certificate. Prices include VAT but exclude delivery. To order, call 01530 815077 or e-mail [andy@daleksdirect.co.uk](mailto:andy@daleksdirect.co.uk).

## EXTERMINATED?

**D**espite plans to include the Daleks in the new series [see last issue's *Gallifrey Guardian*], the BBC has formally announced that the show's most famous villains will not be making an appearance after all. The rights to the Daleks are jointly held by the BBC and the estate of the late Terry Nation, who originally created the monsters for *Doctor Who*'s second serial, *The Mutants*, in 1963.

On 2 July, it was confirmed that 'Lengthy negotiations' between the BBC and Nation's estate had broken down over issues of 'editorial control'. A BBC spokesperson said, "The BBC offered the very best deal possible but ultimately we were not able to give the level of editorial influence that the Terry Nation estate wished to have." *Doctor Who*'s executive producer Russell T Davies added, "We are reinventing *Doctor Who* for a 21st Century audience with a fantastic writing team and exciting new challenges. We are disappointed that the Daleks will not be included but we have a number of new and exciting monsters. And I can confirm we have created a new enemy for the Doctor which will keep viewers on the edge of their seats."

British tabloid *The Sun* has already organised a 'Save the Daleks' campaign.



## EXCLUSIVE! NINTH DOCTOR BOOK TITLES ANNOUNCED

# NINTH DOCTOR NOVELS

**B**BC Books' Justin Richards has given **DWM** some exclusive news about the first three books to feature the Ninth Doctor and Rose Tyler, which are due to be published early next year in March, April and May to tie in with the launch of the television series. The first, tentatively titled *The Deadly Game*, will be written by Jacqueline Rayner; the second novel is Justin Richards' *The Clockwise Man*; while the third is currently called *The Monsters Inside* and will be written by Stephen Cole. Readers should note that the titles of all three books may change, as might their order of release. The publishing dates could also change depending on exactly when the series commences its run on BBC One. There has also been a switch to January and February's publications, with Chris Boucher's Fourth Doctor and Leela story *Match of the Day* now coming in January, with

Stephen Cole's Eighth Doctor adventure *To the Slaughter* following in February. We hope to have some news on BBC Books' non-fiction *Doctor Who* plans for 2005 in the near future.

Meanwhile, there has been a recent change to the BBC Books team.

Commissioning editor Ben Dunn has left BBC Worldwide to join publisher Harper Collins, where he will be in charge of steering a new humour book line.

Justin Richards told us,

"Ben's departure makes no difference to the *Who* books plans or schedule, apart from moving responsibility to a different publishing dept. So the BBC's only fiction books now come under 'Factual', while we used to be in 'Sports, Motoring, Entertainment'." Sarah Emsley remains the *Doctor Who* Co-ordinator for BBC Worldwide, with Justin Richards as Creative Consultant, and Jacqueline Rayner working as Project Editor and liaising with licensing.





## OUTSIDE THE SPACESHIP

Compiled by Dominic May

### CHRIS HEADS INTO ORBIT

**Christopher Eccleston** [right] can be seen in the music video of I am Kloot's *Proof*, which was released on 14 June, was Alec in Radio 4's *Crossing the Dark Sea* on 5 June and a sample of his voice from *The Second Coming* features on the track *You Lot* from Orbital's latest platter *Blue Album*.



**NEW WHO UPDATE** Russell T Davies' *Bob and Rose* won two prizes at the 10th Indie Awards, Best Drama and Best Independent Programme, while at the British Soap Awards, **Mal Young** received a special achievement honour for his creative contribution to the genre. The fourth series of **Steven Moffat's** *Coupling* is now screening on BBC2. Radio 4 broadcast **Rob Shearman's** black comedy *Forever Mine*, featuring *Paradise Towers'* **Richard Briers** and *The Faceless Ones'* **Pauline Collins**, on 14 June. **Mark Gatiss** and the rest of *The League of Gentlemen* are planning to tour again in late 2005.

**THE THREE DOCTORS** While filming *Monarch of the Glen*, **Tom Baker** has rented a flat in Kinguisee, but according to the *Radio Times*, he has no flair for self-catering. "I have a girl who comes in, but I can't ask her to cook for me," he said. "So the evenings tend to be a microwaved snack and a cold, strong beer." Filming on *Monarch* continues until September. **Peter Davison** will be back as Detective Constable 'Dangerous' Davies for a third run of the ITV1 drama based on the novels by Leslie Thomas. Of the character Davison says, "Dangerous Davies is an unassuming detective, who seems unfazed by anything that is thrown at him. In a way, he is my ideal,

because I have to confess I do get irate at times, especially when I'm driving in traffic ... He is actually a good policeman ... but he is fairly hopeless in his personal life." While shooting the second series last year, he took a day off to marry his partner Elizabeth in a ceremony by the Thames. *The Daily Record* has reported

**Sylvester McCoy** threatening to chain himself to the gates of Television Centre in an attempt to pressurise the BBC into networking his BBC Scotland comedy *Still Game*. Sylv was joined by **Nicola Bryant** for dinner at the Gordon Ramsey celebrity chef restaurant during ITV1's *Hell's Kitchen* on 3 June (broadcast the following day).

**DINNER WITH LOUISE** **Louise Jameson** [right] is touring as Gwyneth in Moira Buffini's play *Dinner*, about an artist, a scientist and a sexpot gathering for a celebration. Having already visited Cambridge, Guildford, Malvern, Newcastle and Richmond, the tour completes with: New Theatre, Cardiff – 20-24 July (Box Office 029 2087 8889); Theatre Royal, Brighton – 26-31 July (01273 328488); Oxford Playhouse – 2-7 August (01865 305305). **Bonnie Langford** has just completed a run in the UK tour of dance musical *Fosse*. "I am so excited to have been offered a role in the show," she said. "There is nothing like Bob Fosse's sexy, steamy style and I am really going to enjoy performing some of his best work." She has a regular slot as a guest on Sandi Toksvig's LBC show on Thursdays and will be performing with her Big Band at the Arundel Festival on 22 August (bookings via 01903 883474).

**TAMM GETS RATTY** **Mary Tamm** will play Queen Rat in *Dick Whittington* at the Secombe Theatre, Sutton over Christmas. Seats booked prior to 1 October can be obtained at a reduced Early Bird price of £9. Phone 020 8770 5000 or

connect to [www.sutton.gov.uk](http://www.sutton.gov.uk). **Frazer Hines** will be Wishee Washee in *Aladdin* at the Hull New Theatre (Advance tickets 01482 226 655). His *Outside Edge* tour continues with Lyceum Theatre, Sheffield – 20-24 July (01142 496000); Yvonne Arnaud Theatre, Guildford – 26-31 July (01483 440000); Marlowe Theatre, Canterbury – 3-7 August (01227 787787); Grand Theatre, Swansea – 17-21 August (01792 475715); Regent Theatre, Stoke – 23-28 August (01782 213 800); Richmond Theatre – 30 August-4 September (020 8940 0088). Final leg to follow. **Kate O'Mara** is Helen in Imogen Stubbs' *We Happy Few*, directed by Trevor Nunn, at London's Gielgud Theatre (020 7494 5065).

**DID YOU MISS?** **Jon Pertwee's** *Who is the Doctor* as a bonus track on *Purple People* (PUR 326), a Purple Records compilation released in June; the BBC4 screening of the **Verity Lambert**-produced *Adam Adamant Lives!* episode *The League of Uncharitable Ladies* on 26 June; BBC4's *The Truth About '60s TV* on 5 June including Lambert, a clip of **Sydney Newman** and some *Doctor Who* footage; JN-T era make-up artist **Dorka Nieradzik's** award of an MBE in the Queen's Birthday Honours; **Jean Marsh** as Doris in Radio 4's *Pier*; **India Fisher** on BBC2's *Dead Ringers*; *Double Trouble*, a **Johnny Byrne**-scripted/**Gerry Mill**-directed episode of *Heartbeat*.

**OBITUARY** **Max J Rosenberg**, who with Milton Subotsky produced the Peter Cushing *Doctor* movies *Dr Who and the Daleks* and *Daleks – Invasion Earth 2150 AD* plus a pre-*Doctor Who* Tom Baker in *The Vault of Horror*, died on 14th June aged 89. **Shaun Sutton**, who as former Head of Serials of the BBC Television Drama Group had a substantial influence over both British television drama and *Doctor Who*, died on 14 May aged 84.

PAUL McGANN

COLIN BAKER

NICHOLAS COURTNEY

Taking you one step beyond...

# DR. WHO AND THE DALEKS II

The Gladstone Hotel, Liverpool 2nd - 3rd Oct 2004



Indelible Promotions and Shawcraft Robotics present PAUL McGANN COLIN BAKER and NICHOLAS COURTNEY in DR. WHO AND THE DALEKS II. A Doctor Who convention. Also starring Anneke Wills Deborah Watling India Fisher Nabil Shaban Rob Shearman Paul Cornell Terrance Dicks Mark Ayres Doctor Who Magazine Big Finish and the OFFSTAGE Theatre Group. Further guests to be announced. All guests appear subject to work commitments. Daleks created by Terry Nation. Tickets £45 one day, £65 full weekend. Send a cheque or postal order payable to "Indelible Promotions" to Indelible Promotions (P), PO Box 6777, NORTHAMPTON. NN2 8ZD. Or book online at <http://www.indelible.org.uk>





# GALLIFREY GUARDIAN EXTRA!

The 2005 season's first confirmed director, **Keith Boak**, puts down his megaphone and talks to **DWM** about calling the shots for a TV legend ...

**DWM:** Hello Keith! Congratulations on your new job. You're down to direct 'Block One' – can you tell us which episodes that will comprise? Does this mean that your episodes will be the first ones to be recorded?

Block One comprises Episodes 1, 4 and 5, all written by Russell T Davies. Episode 1 will be the first one to be transmitted and will introduce Rose.

You started work on *Doctor Who* on 17 May, at which point, scripts were still being finalised, and Billie Piper had yet to be cast. Can you tell us a little about what your job has involved so far in these early pre-production stages?

I talk to everyone, all the different departments. I'm responsible for liaising with them all. Firstly, the scripts that Russell has written are fantastically



Jon Pertwee as the Doctor – still Keith Boak's hero to this day!

## DIRECTING DOCTOR WHO KEITH BOAK



ambitious, and he's pushed the horizons of what you're used to seeing on British television further than anybody.

The scripts are an enormous challenge in one sense, but at the same time they encompass everything; there's some brilliantly written emotional drama within them, but then there are special effects, physical effects, there are stunts, there are creature effects, there's everything! The sort of stuff you don't usually get in the programmes that you normally work on. And that's just fantastic because it opens up so many possibilities, but it also means that you have to talk to everybody, and open channels of communication massively, and immerse yourself into every aspect of it to ensure that the people working in all the different areas understand exactly what's going to happen.

We tie it together as a team, because it's a team process and there's no way this is a solo effort on



**"I think the Yeti were the most memorable and scary of all the monsters I remember. I loved them as a kid!"**

KEITH BOAK

anyone's part. There are just so many people involved on so many levels.

**Without giving anything specific away about the scripts, what can you tell us about the tone of the show, as it comes across on the page?**

It's powerful, it's emotive, it's shit-scary, it's chilling, it's fun, it's warm and it's adventurous. All those things pulled in together!

**What can you tell us about the rest of the 'gearing-up' stage?**

It's all happening at the moment. The sets are being built and the cast is being assembled.

**Did you used to watch *Doctor Who*?**

Yes, I was brought up with Jon Pertwee as my Doctor, and he remains my Doctor to this day. I think the Yeti were the most memorable and scary of all the monsters I remember. Certainly they were the ones that I loved the most as a kid.

**How do you feel the approach to directing *Doctor Who* – and for that matter, television in general – has changed since the series was last regularly in production, in 1989?**

I don't really know – I was just a kid then and I wasn't directing! But in taking on *Doctor Who* as a job, you take on a degree of responsibility in

order to provide something that everyone can enjoy, whether its for those who are older and remember it from the past, or those who are younger and have never seen it before. You have to please everybody.

Looking at your CV, we notice shows like *Mersey Beat*, *Holby City* and *The Knock* – shows that are set more in the 'real world' than *Doctor Who* usually is. Do you think the approach for *Doctor Who* will be different? Is the challenge greater? All good science-fiction is rooted in the real world. It has one foot in reality. Whenever you add human characters – as we do – then an understanding of human responses and human emotion is crucial. And we certainly do have human characters throughout. The whole process has already been different from anything I've worked on before. All I can hope is that it will be completely different to anything anyone's ever seen on TV before.

We also hear you've worked with Russell before on *Def 2* – but you couldn't remember him at all! Has he pulled your leg about this, and are you looking forward bringing his work to life?

He's told me all about it and I'm surprised I don't remember him because he's a wonderfully larger-than-life character at 6'4"! I can't wait to bring his work to life – he's written brilliant scripts and, together with Julie Gardner, Phil Collinson and Mal Young, he's brought *Doctor Who* back in a form that is contemporary, fresh and exciting, and possesses all the elements, that I hope everyone who loves *Doctor Who* will appreciate.

**Finally, can you tell us what are your hopes for *Doctor Who* as the cameras begin rolling?**

I heartily hope that it will go on and on – as long as time itself! **DWM**



## EDITOR'S LETTER

**H**ello and welcome to limbo! Yes, at the time of writing, *Doctor Who* – and, therefore, **DWM** – is still hanging around in that Not-Quite-Finished-Yet vacuum known as 'Pre-Production', although things are certainly moving on the effects side of the series [see *Gallifrey Guardian* p4] and we do at least have an already-cast Doctor and companion to fuel our imaginations. By the time you read these words, however (24 days from now, if you're prompt) cameras should have started rolling on the Doctor's first adventure in the 2005 series.

That fact is still slightly mindboggling, isn't it?

You've probably already flicked to the back of the magazine by now (I know that's where I'd be looking first) and noticed that we've expanded Russell T Davies' *Production Notes* column to two pages. Don't worry, we're not working the poor dear relentlessly, to the detriment of that TV series he's actually meant to be writing – it's just that he had rather a lot to talk about this month (though we imagine this is just the tip of a gossip-iceberg that we'll be chipping away at until well into next year).

And on that note, we come to the point of this editorial – a bit of an apology. We've been messing about with the contents of the magazine for the past few months, dropping features here and there (hello *The Time*

### "We feel that our new series coverage must take priority"

*Team!*), not always making good on our 'Next issue' boxes (how many times have we promised *Space-Time Telegraph?*), and presenting you with an interminably long wait between the instalments of some of our multi-part features (yes, *Happy Times and Places?*, I'm talking about you).

We're sorry for all this shilly-shallying, but as you can probably understand we're flying by the seat of our pants with regards to New Series news and features, and we've often had to clear some space – usually at the last minute – to expand *Gallifrey Guardian* or present an interview with one of the production team. We feel that our coverage of the new series must take priority at this time, and we guess that the majority of you feel the same. And, yes, we know we're a little behind with our reviews of the BBC Books at the moment (we solemnly promise to catch up within the next few months, honest), but given a choice between cutting back a page of reviews or giving our readers some juicy gossip from the corridors of power at BBC Wales, we don't need to consider for very long.

Lack-of-space won't be such an issue in **DWM** come next year (Hm? Hints of things to come, you say ...?), but while the cameras roll in Cardiff City, and Chris and Billie save the world on a weekly basis, we want to make sure we're right in there with all the latest news, no matter what the cost to our carefully pre-prepared paginations.

Erm, but we'll try to leave *The Time Team* alone if we can, okay?

*Clay*

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# DWMMAIL



Tom Baker and editor Dez Skinn promote *Doctor Who Weekly* #1 at a 1979 convention.

You're all being very nice to us all of a sudden. What are you after? We haven't got any money, you know ...

### SILVER JUBILANT

I'd like to be one of the first to say congratulations on reaching your quarter-century. And, at least for this reader, your trumpet-blowing isn't in the least bit self-indulgent. The first part of *Happy Times and Places?* was fascinating and nostalgic, reminding me instantly of the thrill of finding that first 12p copy in my newsagents.

The story of **DWM**'s genesis seems as haphazard and tortuous as that of *Doctor Who* itself! The biggest tribute I can pay is that the thrill of receiving a new issue is still as intense as it was 25 years ago. In the absence of a TV series these past 15 years, **DWM** has come as close as anything to providing that same excitement of a new episode every week. Happily, that is about to change, but I hope the way I feel on hearing the latest copy of your 'comic' fall on my doormat doesn't.

**SEAN ALEXANDER HOLYHEAD**

In response to Clayton's Editor's Letter in **DWM** 344, the magazine has full right to celebrate itself. The very existence of the magazine is testament to the skill and ability of the excellent editors over the years. Stylistically the magazine has never looked better. To a person picking up a copy, from their local WH Smith, it no-longer looks like a 'specialist' magazine. I think we have a product which is open to the droves of new

readers we all anticipate after the new series airs. This achievement not only should be celebrated, it must be celebrated!

**NIC HALL MANCHESTER**

In **DWM** 344's editorial, you launched a pre-emptive attack on anyone criticising your esteemed publication of self-indulgence by celebrating your own birthday. Was it the thing to do? Too bloody right it was!

I have been buying **DWM** since 1990, and every month I have looked forward to intelligent interviews and regular dissections to see how great stories work. This analytical approach got me interested in the media and I went on to get a degree in it. I'm now 25 myself, and hope for a career as a writer, and it's reassuring that **DWM** is still going as I forge my way in the world. I still read all the interviews, still take on board the writers' self criticisms and values and still love the comic strip.

Thank you **DWM**, you're wonderful!  
**SIMON FOX E-MAIL**

*Happy Times and Places?* – what an absorbing article! I've bought **DWM** since issue 91 and it's absolutely fascinating to find out what was going on behind the pages. Keep up the good work, especially at such an exciting time, and thanks again!

**STUART DERRY WORCESTER**

Loved the first part of the **DWM** history by Marcus Hearn. One thing, though. Can you please make the magazine 12p again? Thank you.

**CHRIS ORTON E-MAIL**



I really enjoyed the Happy Times and Places? article in **DWM** 344 and am looking forward to the next instalment – it made me sad that I haven't been collecting **DWM** from the Fantastic First Issue! I only realised it existed with issue 198 and haven't missed one since. To my delight I found a shop yesterday selling back issues so bought a few. The previous owner of issue 169 had filled in the annual poll but not sent it in, so if you're still out there Mr Tony Mora-Blanco, cheers for the back issues!

**KATE GRIFFITHS** E-MAIL

Blub! We love you lot too ... sniffle ...

## DON'T TELL ME!

During Season Twenty-Two I was wholeheartedly devoted to organised fandom so I got to find out all kinds of things. I even got to read the Mark of the Rani script three months before it was broadcast, so I knew how rubbish it was going to be (actually, nothing prepared me for how truly rubbish it would be – but you get the point). By the time Season Twenty-Six hit our screens I'd left fandom behind. As a result I had no idea what Ghost Light was about (15 years later I'm still not sure – but you get the point).

I want to watch Christopher Eccleston step out of the TARDIS into a fabulous adventure I know nothing about. I want to watch with the wide eyed amazement of someone who truly appreciates *Doctor Who*. I want to be shocked and surprised and amazed.

And I can't do that if you guys tell me what's going to happen. So please ... don't tell me!

**ANDREW LIVERPOOL**

I think the approach for **DWM** to take over the new series should be similar to the *Coming Up ...* previews for the Big Finish releases. Although interviews with the cast, director and writer are usually present and correct, very little story content is given away. The trouble with the CDs is that everyone gets them at different times and some people can sometimes spoil them for others. It will be fun knowing that everybody is watching at the same time, finding out simultaneously what new adventures the Doctor is having!

**GARY BATES** SWANSCOMBE

## STEREOTYPEWRITER

I've noticed a disturbing pattern emerging recently. It goes something like this ...

So *Doctor Who* is coming back! Oh great, the return of wobbly sets and dodgy monsters, then. But what's



"THERE MAY BE PLENTY OF ROOM INSIDE, BUT HOW DO WE GET THIS STUFF THROUGH THE DOOR?"

this? Russell T Davies is writing it? But that means the Doctor will be gay! Good grief, whatever next? Mark Gatiss and Steven Moffat are on board too? But they're comedy writers! *Doctor Who* isn't a comedy, for goodness' sake! But who's this? Christopher Eccleston as the Doctor? Oh. Must mean that the series will be dark and full of social issues, then. Dear oh dear, this doesn't sound like *Doctor Who* at all. The series should be fun and frothy and ... Billie Piper?! But *Doctor Who* isn't light entertainment! We don't want a pop singer in it! *Doctor Who* needs to be taken seriously! And so it goes on ...

When are we all going to stop stereotyping people? Surely we *Doctor Who* fans, of all people, should know better than that? It seems to me that the BBC has assembled a team of quite eclectic talents, and I can't wait to see what the results are.

**PAUL BRENT** NORWICH

## TOO SHORT A STORY?

It appears that most of the new stories will be a 45-minute one story per episode format, just like all the other SF shows that seem to be 'incomplete'. *Star Trek*, at 45 minutes long, always seems too short to me. The stories seem not quite finished by the time that the end is reached.

I am willing to wait and see, but if another series is commissioned, I beg that Russell T Davies and his cohorts hold out for 70 minutes per story. Just think what could be done with even more time to play with the ideas!

**OLIVER THORNTON** E-MAIL

So you don't like Christopher Eccleston, you don't want 45-minute

episodes and you hate Billie Piper ... Well let me ask you this: You're in a starkly lit corridor sitting outside a room filled with producers, actors, writers and production staff from the new series. In your hands are two wires. Just touch those two wires together and the whole series will cease to exist for everyone. But then ... do you have the right?

No you bloody well don't, so shut up and let us get on with it without you.

**JON DIXON** BRIGHTON

45-minute episodes, Billie Piper, Christopher Eccleston and great script writers. What more could we ask for?

**TIMOTHY BARKER** E-MAIL

Who needs Michael Grade when the fans seem intent on destroying the show before it's begun? Billie Piper has been cast as the companion and great chunks of fandom start screaming blue murder at everyone and anyone associated with the show. *Doctor Who* will probably effortlessly adapt to the 21st century. Let's hope one day the fans catch up.

**JAMES HADWEN** WATTON

## REAL DEDICATION

It would be such a poignant touch for fans and loved ones if some of the new series' episodes were to be dedicated to deceased people significant in *Doctor Who*'s history. If the Daleks appear then a caption at the end of the episode but before the credits could read, 'In memory of Terry Nation (1930-1997)'. Others could be dedicated to Hartnell, Troughton, Pertwee and many others. What do other readers think?

**CRAIG POTTER** KENT

IN **DWM** 347

1989 AND ALL THAT



Our history of **DWM** continues in the second part of *Happy Times and Places?*. Marcus Hearn sifts through the back issues to find out how on earth we survived when our beloved show didn't ...

## ROARING TWENTIES

Former *Doctor Who* script editor **Eric Saward** spills the beans on the show's 20th anniversary and Davisons departure as our revealing interview continues!

## COME BACK TO CAMDEN

Part Two of our new comic strip *The Flood*. But we're not saying anything til you've read Part One!

## PEKING! DUCK!

Our Telesnap Archive of Marco Polo concludes with *Assassin at Peking!*

## PLUS

The Time Team don kilts for their visit to Loch Ness; Russell T Davies teases us some more in *Production Notes*; and all the best *Doctor Who* reviews, news and views around! Maybe even a few pics from the new series of *Doctor Who*... You know where it's at!

On sale 19 August from  
**WHSmith** and all  
good newsagents!

## HE DOES COUNT!

Russell T Davies, *Production Notes* #4: "Some lonely loudmouths would even deny Paul McGann official status, because his glorious heartfelt Doctor was a BBC co-production, not 'pure' BBC." Is this the same writer who wrote dialogue between the two main characters in his *Queer As Folk* series something like this: "What about Paul McGann?" "Paul McGann doesn't count." Big turnaround there.

**CHARLES MENTO** E-MAIL

Hmm, yes. And have you noticed that Terry Nation stopped trying to exterminate everyone in later life? Big turnaround there, too! Tsk ...

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# COMING UP...



**RELEASED AUGUST 2004**

**Featuring** The Fifth Doctor, Peri and Erimem

**Enemies** Details remain cloudy

**Setting** The Himalayas, 1917; ancient Egypt; a London club

**You'll like this if you like ...** Second Doctor base-under-siege stories, *The Abominable Snowmen*, *The Memoirs of Sherlock Holmes*, Lewis Carroll, mountain trekking, heritage train rides, pyramids

**Listen out for** The chanting priest Pyran – that's Adrian Rigelsford!

**The Doctor** Peter Davison

**Peri** Nicola Bryant

**Erimem** Caroline Morris

**Lord Mortimer Davey** Edward de Souza

**Pharaoh Amenhotep II**

William Franklyn

**General Bruce** Sylvester Morand

**John Matthews** Alan Cox

**Sound Design & Post Production**

Gareth Jenkins @ ERS

**Director** Gary Russell

## THE ROOF OF THE WORLD

AN AUDIO DRAMA BY ADRIAN RIGELSFORD PREVIEW BY MARK WYMAN

**T**he Himalayas, 1917. At the vast Tibetan plateau's edge, Mount Everest lies unconquered by human explorers. But what if some ancient life-form had left its legacy there? Lord Davey, leading a team towards the summit for imperial glory, disturbs a force that changes him permanently ... Meanwhile, at the Indian hill-station of Darjeeling, eccentric General Bruce has organised a cricket match for those vying to climb the Himalayan horizon. Hence the Doctor decides to take his companions to that far-flung outpost of the Raj – arriving, unusually, by mountain railway.

But why will one companion's arrival connect so strongly with the mountain's dark history? Will Darjeeling live up to its name's apparent Tibetan origin: 'place of the mystic thunderbolt'? And who would be responsible for a chilling pyramid in the Himalayas?

Adrian Rigelsford is another author new to Big Finish – how did this story emerge? "Gary Russell (the producer and director) has always championed the Doctor Who TV script I co-wrote in 1993, *The Dark Dimension*," recalls Rigelsford. "Roughly a year after Big Finish's range started, he said 'Please feel free to submit something.' But I didn't want to leap in and take advantage of a mate to get work. Then last summer I met Gary and Rob Shearman, with an idea: what if the Sixth Doctor and Evelyn met (the occultist, poet, and mountaineer) Aleister Crowley? I'd read about Crowley being determined to invoke an old god shut away in a mountain cave, and that was the genesis of *Roof of the World*."

"Adrian, who I've known for 20-odd years, was the first person I commissioned for 2004, after the McGann season," confirms an enthusiastic Gary Russell, "and I think he was the only writer to hit his deadline! I didn't want to do a multi-Doctor story like *The Dark Dimension*, but I loved his idea for Davison."

"Gary really favoured it being a Davison story, with Peri and Erimem," continues Rigelsford. "Apart from the available stories, he gave me *Axis of Insanity*'s storyline to



**"I REALISED THERE WAS SOMETHING TO PLAY ON WITH ERIMEM'S PAST ..."**

Adrian Rigelsford explains the starting points for his *Roof of the World* script



read. I realised there was something to play on with Erimem's past; her father was absent from her debut, so what happened to him? In my story we find out what he was into: looking to the stars, discovering things he really shouldn't, and risking their being unleashed ...

"This story started to generate itself around the Fifth Doctor. Playing upon the colonial period – and its spirit of exploration – suited his character. It's set in 1917, when the British Raj is close to its height. Although revolutions are around the corner, there were teams from the Royal Geographical Society trying to charter the Himalayas ..." Indeed, after Britain lost the race for the South Pole, they wanted to conquer Everest for the Empire. The famously ill-fated Mallory – who died on Everest in 1924 – first explored there in 1921. "The setting is around Darjeeling in West Bengal, heading towards the base-camp on Everest. Of course we have plenty of sherpas, and a yak ... The railway the Doctor uses is real." Indeed, it has UN World Heritage status, and Rigelsford has travelled on it. "With carriages six feet high, it's a tiny toy-train: you can overtake it walking briskly. It's been running since about 1880."

Did it help Rigelsford to be writing based on personal experience of the area? "It's back-hand knowledge really, because the areas have become so different. Some old hotels, the Raj's colonial bases, are still there. They have a very weird atmosphere: the

loved all my life." The actor explains that "Lord Davey can be many things: he seems a perfectly ordinary English gentleman mountaineer, but after a curious happening with a dark cloud, he's never the same ..." However, he remains at ease with an aristocrat's attributes and language. "Indeed – and with being witty and urbane, or really quite beastly ..." Although it was a one-episode role, de Souza does recall starring as Marc Cory in 1965's *Mission to the Unknown*. "It was rather a strange job. I didn't realise it then, because *Doctor Who* wasn't such a phenomenon, but mine was the only story with no Doctor in it. At conventions, often people aren't aware I exist: I'm unique but unknown," he smiles.

"Matthews is a stenographer from Northern England," explains Alan Cox. "He's also taking photographs, but he's not officer class so acts as a foil for the General. Nowadays he'd be carrying a Mac laptop." As a teenager Alan – whose father is award-winning actor Brian Cox – played young Watson in the 1985 film *Young Sherlock Holmes*. Hitherto, he'd been following the Doctor devotedly ... "I knew about these audios two years ago via my friend David Tennant (Colditz, *Medicinal Purposes*). We realised we were both *Doctor Who* anoraks, knowing an alarming amount of folklore. I've even got issue one of *Doctor Who Weekly* – with the

## "WHEN THE AUDIENCE FINDS OUT THE ANSWER, COULD THEY TELL ME ...?"

William Franklyn gets confused over some of the plot elements of *Roof of the World*



transfers – in a box of magazines. So knowing about Big Finish, I e-mailed Gary Russell. But we couldn't match schedules until last week! I rather drifted away after Peter Davison's *Doctor*," admits Cox, "but Peter has just reminded me that he was in repertory with my parents in 1972, when I was a rep baby. Then I was around BBC TV Centre about 1975, doing some telly as a kid. Eric Morecambe bought me a Bounty bar and a pack of Juicy Fruit in the canteen ..." Cox recalls proudly.

"My gorgeous wife was in an early *Doctor Who*," observes richly-voiced William Franklyn. "She was Susanna Carroll, playing one of the Drahvins, four beautiful blonde girls (in *Galaxy 4*). Well, recently I've been working with Dirk Maggs on the forthcoming *Hitch-Hiker's* radio series" – as the narrator – "and Kevin Davies, who's also working with

Dirk, has kindly sent me a package with the pictures and audio-clips of Susie's scenes." There is another connection: in the 2002 audio *Bang-Bang-A-Boom!* Franklyn's daughter, Sabina, guest-starred. Now he's appearing with Erimem – his Pharoah's daughter. "It takes some time to sort out whether Amenhotep's alive and Erimem's dead, or vice versa – which should be fascinating for the audience," says Franklyn drily. "When the audience finds out the answer, would they write and tell me?" Big Finish stories can be quite complex, *DWM* observes, prompting Franklyn to say: "That must be your understatement of the year ..."

"Erimem really gets dragged through it here," confirms Caroline Morris. "It was bad for her in *Nekromanteia*, but in *Roof of the World* she has a really hard time." Partly because of her father, so it's making use of her heritage. "I think it's really pertinent to bring that in: she's made lots of references to her parents along the way. That role of Pharoah, which eventually descended to her, is explored here in another harrowing way. She does seem to have some 'issues' about her parents. She is an odd girl, Erimem, so she has an alien quality as well as being the 'younger sister' in a way to Peri." Erimem also has trouble with her eyes in this story, but it seems to be mostly snow-blindness in unfamiliar mountain terrain. Caroline has an unexpected solution for that: "They should have given her a cool pair of shades, like Trinity in *The Matrix*. She could add a bit of black leather to the Raj!"

high-backed leather chairs are still in place, and you can almost sense the brandy and the burning cigars ..."

How did Rigelsford expand the story? "Rob Shearman said I should think of my audio as a stage play, rather than a TV story. I've also tried to obey *Doctor Who*'s writing rule #1, which is to have three points that everybody runs between. You have the central setting, then wherever the evil force is, and thirdly something placed handily in-between. It's very noticeable in stories like *The Ice Warriors*, or *Tomb of the Cybermen*. Also at the back of my head was something Philip Hinchcliffe told me for my 1995 book *Classic Who: The Hinchcliffe Years*. I asked him to boil down how he saw *Doctor Who*. Essentially he saw the Doctor as an adventurer with Victorian or Edwardian values, in the spirit of Jules Verne or HG Wells. Their adventure element comes from exploration. But it's very difficult to do mountain climbing on audio, so thank goodness for the TARDIS!

"The characters pretty much came to life by themselves. I prefer villains to be erudite, like Harrison Chase or Magnus Greel. It's a duel of intelligence going on, parrying with witty barbs. So I needed someone who could actually be sarcastic, rather than just growling words, and Edward de Souza was inspired thinking on Gary's part. There's also a blustering Colonel Blimp figure – you can almost hear the pith helmet being rammed on General Bruce's head."

It's high time *DWM* sounded out the cast, led by de Souza, who Gary Russell says is "a man whose voice I've

## TIME-PATH INDICATOR

### JULY

#### SATURDAY 24

**TV Doctor Who:** *Logopolis* by Christopher H Bidmead [Fourth Doctor, Adric, Nyssa and Tegan] UKTV Gold

#### SUNDAY 25

**TV Doctor Who:** *Castrovalva* by Christopher H Bidmead [Fifth Doctor, Adric, Nyssa and Tegan] UKTV Gold

#### SATURDAY 31

**TV Doctor Who:** *Four to Doomsday* by Terence Dudley [Fifth Doctor, Adric, Nyssa and Tegan] UKTV Gold

### ALSO THIS MONTH

**Audio Drama Doctor Who:** *The Roof of the World* by Adrian Rigelsford [Fifth Doctor, Peri and Erimem] Big Finish

**Audio Drama Dalek Empire III: Chapter 3** by Nicholas Briggs Big Finish £9.99

### AUGUST

#### SUNDAY 1

**TV Doctor Who:** *Kinda* by Christopher Bailey [Fifth Doctor, Adric, Nyssa and Tegan] UKTV Gold

#### MONDAY 2



**Novel Doctor Who:** *The Sleep of Reason* by Martin Day [Eighth Doctor, Fitz and Trix] BBC Books

#### SATURDAY 7

**TV Doctor Who:** *The Visitation* by Eric Saward [Fifth Doctor, Adric, Nyssa and Tegan] UKTV Gold

#### SUNDAY 8

**TV Doctor Who:** *Black Orchid* by Terence Dudley [Fifth Doctor, Adric, Nyssa and Tegan] UKTV Gold

#### SATURDAY 14

**TV Doctor Who:** *Earthshock* by Eric Saward [Fifth Doctor, Adric, Nyssa and Tegan] UKTV Gold

#### SUNDAY 15

**TV Doctor Who:** *Time-Flight* by Peter Grimwade [Fifth Doctor, Nyssa and Tegan] UKTV Gold

#### THURSDAY 19

**DWM Issue 347 on sale Panini Comics £3.40**

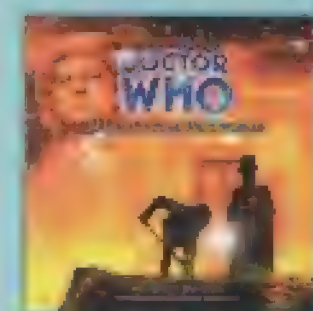
#### SATURDAY 21

**TV Doctor Who:** *Arc of Infinity* by Johnny Byrne [Fifth Doctor, Nyssa and Tegan] UKTV Gold

#### SUNDAY 22

**TV Doctor Who:** *Snakedance* by Christopher Bailey [Fifth Doctor, Nyssa and Tegan] UKTV Gold

### ALSO THIS MONTH



**Audio Drama Doctor Who:** *Medicinal Purposes* by Robert Ross [Sixth Doctor and Evelyn] Big Finish

**Audio Drama Dalek Empire III: Chapter 4** by Nicholas Briggs Big Finish £9.99

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 [all double CD]. All prices quoted are RRP.





ILLUSTRATION BY MIKE COLLINS

## THE SLEEP OF REASON

A NOVEL BY MARTIN DAY PREVIEW BY DAVID DARLINGTON



PUBLISHED 2 AUGUST 2004

Featuring The Eighth Doctor, Fitz and Trix

Enemies Inner demons ...

Setting The Retreat

You'll like this if you like ... Ghost Light, Minuet in Hell, Shell Shock, Dr Jekyll and Mr Hyde, Edgar Allen Poe ...

Say What? "If eyes are windows into the soul, the nurse couldn't decide if the man's mind was empty and ill-formed – or so full of possibility that he couldn't even begin to articulate the dramas that took place there."

"I'm not arrogant enough," insists Martin Day, "to think that there's necessarily a quantum leap between *The Sleep of Reason* and my previous novel *Bunker Soldiers*, though obviously I hope every book I write is better than the last one. I suppose with *Bunker Soldiers* I was trying to 'put right' certain things that hadn't worked in *The Menagerie*. If anyone thinks *The Sleep of Reason* is better than *Bunker Soldiers* – and I'm too close to judge them at the moment – then I guess it's just down to getting better as a writer. I long ago accepted that I've not got Paul Cornell's prodigious talent, but maybe I'm just a slow learner!"

Mention of Cornell brings to mind one strong aspect of *The Sleep of Reason*: its ethos, its 'bouquet' if you like, is very reminiscent of a *Virgin New Adventure* ... "I think that's a side effect of the story I was trying to tell," Day reckons. "One of the things I wanted to do was to tell a story from the perspective of the non-regular characters. I'm fascinated by the supporting characters in televised *Doctor Who*: What were their lives like before they met the Doctor? What did they really think of him? Why did they come to trust him so utterly? And I wanted to tell a story that felt grounded – so

not in every chapter because they're not the most important characters here – though they do drive the narrative."

"*Bunker Soldiers* was an attempt to write a book with no continuity whatsoever, and *The Sleep of Reason* is more of the same. The Doctor's recent amnesia was quite helpful in that regard. As I've said, we only know about the Doctor and his friends in terms of what they choose to tell the guest characters. I've nothing against arcs per se – I've worked on TV soaps, and that's about all they consist of – but I was determined to write a 'small' story. There have been lots of *Who* stories recently involving the end of the world or the universe ... a multiplicity of universes, even! I wanted to write something at the other end of the spectrum, where if the Doctor hadn't shown up it wouldn't matter a fig in the greater scheme of things. More people would die, or be traumatised, but the world would keep spinning. The Doctor is trying to make life better for a handful of people, not saving the universe from some great cataclysm."

Day became a Christian quite late in life, and to an extent his beliefs permeate this novel – there's much discussion of 'faith', even if it's perhaps not the most important theme ... "I'm interested in themes such as transformation and change," Day insists. "I don't specifically set out to tell a story with a particular 'moral' or to endorse a prescriptive belief, but obviously every writer's worldview affects their work, consciously or not. I don't want people to think that they're buying some sort of religious tract, though this is my most personal novel by quite a long way. It is, I hope, a novel for adult *Doctor Who* fans – which doesn't mean that there isn't a place for books, or audios or whatever, that aim at a different slice of the audience. If *The Sleep of Reason* doesn't feel entirely like a *Doctor Who* book, then perhaps I've succeeded. On the other hand, I'm not pretending that I'm writing anything other than a *Doctor Who* novel, and hopefully it works in that regard as well."

"I'VE NOTHING AGAINST ARCS, BUT I WAS DETERMINED TO WRITE A 'SMALL' STORY."

Martin Day explains how he wanted to write a different type of story for the Eighth Doctor

that even when facing strange or surreal events, people are still thinking about their attitudes, their relationships ... whether they'd left the oven on that morning. As a result of that, we always see the Doctor, Fitz and Trix as others see them – through a glass darkly, as it were. Therefore, they're





# GHOST LIGHT

A DVD STARRING SYLVESTER MCCOY PREVIEW BY DAVID DARLINGTON

RELEASED 6 SEPTEMBER 2004  
DVD EXTRAS

- Audio commentary from Sophie Aldred (Ace), writer Marc Platt, script editor Andrew Cartmel and composer Mark Ayres
- *Light in Dark Places: Illuminating Ghost Light* documentary featuring Sylvester McCoy, Sophie Aldred, Andrew Cartmel, Mark Ayres and guest stars Ian Hogg, Michael Cochrane, Sharon Duce and Katharine Schlesinger
- *Shooting Ghosts*: studio recordings from *Ghost Light*
- *Writer's Question Time*: Marc Platt interviewed at Panopticon 1990
- 5.1 remixed soundtrack
- Deleted and extended scenes
- Photo Gallery
- Easter Eggs

July's *Doctor Who* DVD, *The Leisure Hive*, was John Nathan-Turner's first production for *Doctor Who*, and released on DVD this year in tribute to the late producer. Is it just a coincidence that the next disc in line is the same producer's last story? "It wasn't intentionally a nod to JNT this time," says DVD content producer Steve Roberts, "we just thought it would be a good release, especially after *The Curse of Fenric* had been so well received."

Mention of *Fenric* obviously brings to mind the extended special edition of that story – unfortunately, the raw footage for *Ghost Light* does not exist in the same broadcast quality. "We were lucky to have the early edits in any form," concedes Roberts, "and at least it allowed us to put together a meaningful Deleted and Extended Scenes package. The great thing about the studio recordings is that they were recorded from the raw studio output, so you get to see a lot of very interesting things, such as rehearsals and discussions with the director on the studio floor, which wouldn't have been on the proper studio tapes even if they still existed." Was there ever any thought given to a more 'patchwork' release, like the original VHS of *Star Trek: The Cage*? "We did think about it," Roberts confesses, "and if we had even VHS copies of all three episodes without the burnt-in timecode we would probably have pushed to do something similar to *Fenric*. But the timecode would immediately snap the viewer out of the story, and that was the deciding factor."



were reviewed for the DVD, one of them was flagged up as a technical error, so I felt justified in making a slight adjustment during the remastering process. I can now listen to it without wincing quite so much." Given that he has remixed the audio component of *Ghost Light* for surround sound delivery, was Ayres not tempted to rework the score completely, as on *Fenric*? "I didn't feel that it was worth revisiting the *Ghost Light* score unless we

were also to revisit the edit, as with *Fenric*. If the original edits turn up one day, I would be delighted to do a Special Edition, but in the meantime I've used the original stereo music masters. I think we've done the best we can with what's available and I am delighted with the package we have put together."

"On *Fenric*," Ayres continues, "I wanted to finally show the audience [director] Nick Mallett's vision of the story, before it was hacked to bits for timing reasons. I would have loved to have done the same for *Ghost Light* – with reference to [director] Alan Wareing, of course – but it wasn't possible, so I settled on doing a 5.1 sound mix and making sure that we got a nice balance of featurettes that explained the background to the story. I didn't want anyone to come away from the DVD still complaining that they didn't understand the plot! I wanted to make sure that Marc and Alan's work was celebrated and contextualised – I have great admiration

## "YOU GET TO SEE REHEARSALS AND DISCUSSIONS ON THE STUDIO FLOOR!"

The Restoration Team's Steve Roberts reveals some treats on the *Ghost Light* DVD



"I've always felt that a lot of the music in *Ghost Light* was too loud and poorly dubbed," admits composer Mark Ayres. "That spoils the dynamics, and did little for the drama. I had obviously not quite achieved what Alan wanted with the music, and we tried to compromise in the dub, with mixed results. With the new 5.1 mix I hope I've finally managed to get the balance right. Regarding the original sound, there were two moments in Part Two that always bugged me, where the music level changed massively on the cut. And when the *Ghost Light* masters

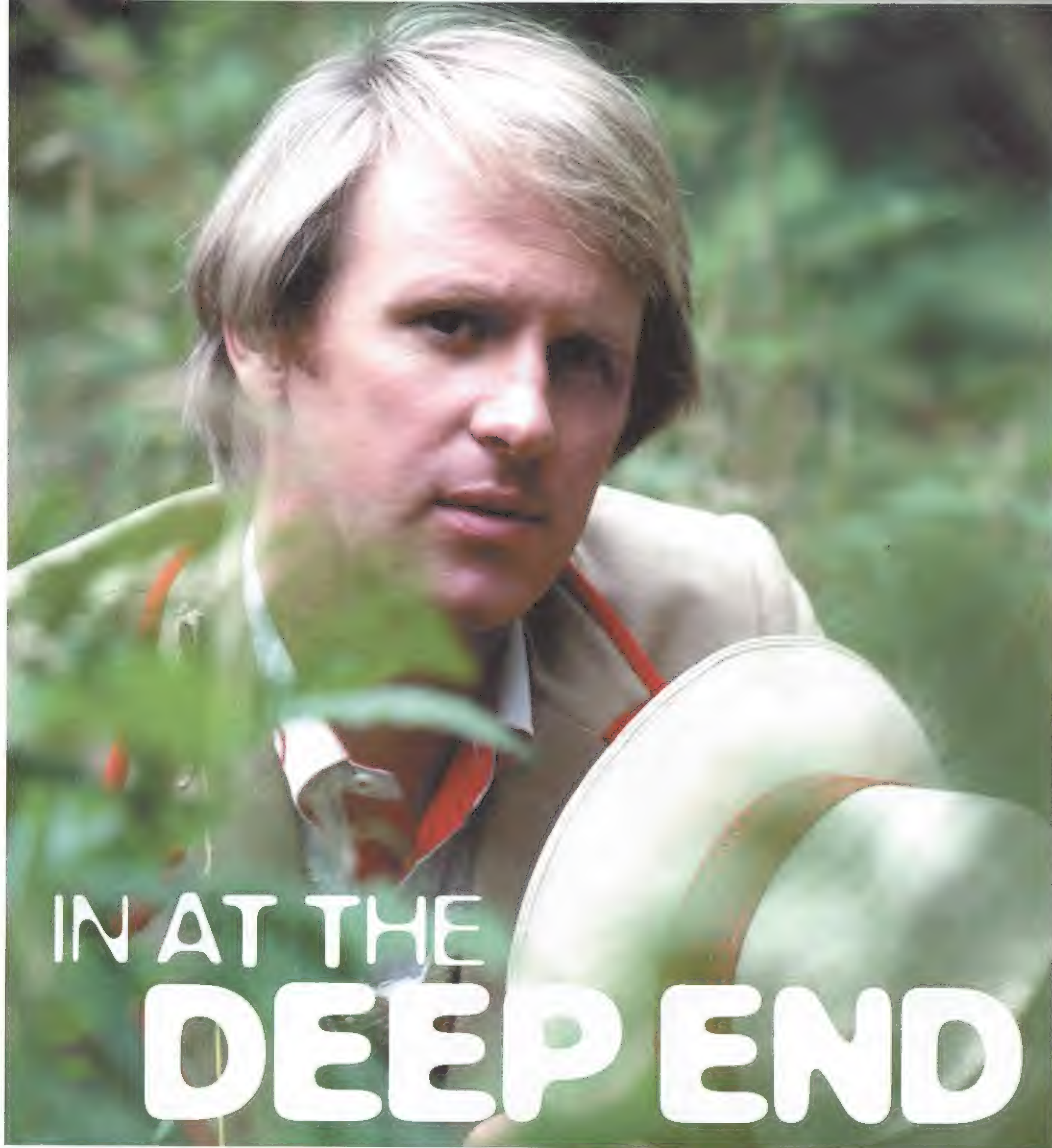
for both gentlemen and loved working with Alan on this and *The Greatest Show in the Galaxy*. So while others have produced all the featurettes, I was closely involved in commissioning them and keeping an eye on what was going on – I'd usually keep well out of that unless I was specifically asked for an opinion."

Ayres also turns up on the commentary track for this release. "It wasn't something that I was overly keen to do," he admits. "I consider myself a 'behind-the-scenes' kind of guy. But you have to promote the work, and I am always keen that the composer's point of view be communicated ..." Isn't it slightly disorienting to have worked on the show 15 years ago, and now being the only person involved in the original show also contributing to the 'remastering' process? "While I give every release my all, it's obvious that I would take an even greater interest in stories in which I have a personal stake! My job was really to act as an involved moderator, occasionally putting across points regarding the music where appropriate. We ran through the entire thing in a single take."

I seem to recall last month's commentary for *The Leisure Hive* was done in one take as well. Is this a particular goal, in order to get the greatest spontaneous response from the participants? "I'm always striving for it," admits Roberts. "Otherwise you can also unsettle some of the artistes and they lose the flow. There was no chance of that with this commentary team, though. Andrew Cartmel was keen to be involved – in fact I don't think we could have kept him away. Andrew was very clued-up, and he also worked really well with the other commentators, particularly Marc Platt."

DWM





# IN AT THE DEEP END

THE **ERIC SAWARD** INTERVIEW

A new Doctor, a new job and a new challenge. In part one of a major interview, his first with **DWM** for over 15 years, former **Doctor Who** script editor **Eric Saward** discusses the highs and lows of Season Nineteen. It wasn't all celery and cricket, you know ...

INTERVIEW BY **RUSSELL COOK** ADDITIONAL MATERIAL BY **BENJAMIN COOK**



ll I ever get is feedback about the relationship that John and I supposedly had," Eric says as we sit over coffee at his West London home. "This concept that we were always arguing, every day for five years, is a myth." John Nathan-Turner and Eric Saward: probably *Doctor Who*'s most notorious producer and script editor partnership. But was their relationship really as rocky as all that? "John had many qualities," insists Eric. "He could be very supportive. It's just ... well, you never quite knew where you were with John. You never really knew what he was thinking. You were never included. When you listen to Barry Letts and Terrance Dicks [1970s producer and script editor] talking, you get a sense of two people who worked very closely

together in a positive and constructive way. I am sure they didn't agree all the time, but that doesn't matter. There was a rapport there, which there never was with John and me."

Arranging an interview with Eric Saward was never going to be easy. The former script editor is understandably wary of talking about his time on the show, partly due to having departed in 1986 in a bitter and public fight with the late John Nathan-Turner. **DWM** first approached Eric at a book signing for *Short Trips: Past Tense*, the 2004 short-story collection that includes Eric's first piece of *Doctor Who* writing for almost two decades. Of course, much water has passed under the bridge since the mid-1980s, but the rumours about what went on behind the scenes during that most arduous and trouble-filled period of the programme's history refuse to go away.



'No reason was given as to why my first draft of **The Visitation** was turned down. That was irritating!'



Eric's first monstrous creation for the show – a Terehpl!

Therefore, **DWM** wanted to hear Eric's side of the story. "Let me think about it," he responded. "I'll be in touch."

Over the next few weeks, e-mails were sent back and forth – a veritable volley of communication. Eric made it clear that he would not take part in a sensationalist interview: no brickbats or 'How nasty can I be?' contest. "I am prepared to talk about my function as script editor," he said, "the stories that I wrote and the working relationships I had on *Doctor Who*, including John Nathan-Turner," which sounded fair enough to us. So here, for the first time, is Eric Saward's side of the story ...

**W**hen I was young, I wanted to work abroad," Eric begins, relaxing back into his chair, "so I went to Holland and got a job on an oil refinery. They were looking for English-speaking people to work as cost checkers, as the refinery was still being built. I ended up working there for 18 months, which was enormous fun and very well paid. I met an amazing number of people who had worked all over the world. It was very much like a mini university: there were so many different sorts of people." Did Eric start writing whilst on the refinery? "No, but I'd started listening to a lot of radio drama, on the BBC Home Service – as it was called in those days – and on the Third Programme. It seemed then that everyone was writing for it: Tom Stoppard, Harold Pinter ... it was so exciting, a really good time to be starting out. It all had a tremendous effect on me. When I came back to England, I wrote my first play, called *The Fall and Fall of David Moore*, and it was brilliant," he laughs, "a superb work of art." Was Eric really that confident? "Absolutely. I thought, 'This is it! I'm going to be the new Joe Orton,' but of course the script was crap. Although the BBC produced it, the material didn't deserve it. I listened to the play and nearly cried. I couldn't believe how awful it was."



Too many people in the TARDIS? Eric found it hard to give all of the Season Nineteen crew enough to do.

In spite of his disappointment, Eric continued to write, turning out "dreadfully earnest scripts, with similarly disappointing results." Realising he couldn't go on in this way, Eric changed tack and wrote a radio play called *The Assassin*, a spoof Victorian detective story featuring Richard Mace, a character he would later adapt for inclusion in *The Visitation*. "It was very successful," Eric says. "It had amazing audiences. I realised I was being told something here, so I became much more light-hearted in what I did, although occasionally I did get serious," he adds, almost as an afterthought, "writing some rather dark police dramas." While cutting his teeth as a writer, Eric worked backstage in the theatre to support himself financially. "I worked at The Phoenix on Charing Cross Road," he says, "on a musical version of *The Canterbury Tales*, before moving on to The Shaftesbury, where I worked fulltime as a self-taught electrician. I'm not sure that the chief electrician there had ever picked up a screwdriver in his life! I'd work at the theatre in the morning, write in the afternoon, and be back at the theatre for the show in the evening. It was a very enjoyable period of my life."

In the years after he left The Shaftesbury, Eric forged a career as a freelance writer, working mainly in radio, notably for German stations. "The Germans love detective fiction," he explains, "so I did a lot of stuff for them in the early days. My work was picked up by a German agent, who was a translator as well as being very good at selling work. They used to send me the programmes listing all the writers ... One in particular I will always remember: the billing ran Patricia Highsmith, then TS Elliot with *The Cocktail Party*, then Eric Saward! I was keeping very good company in those days!" Early in 1980, Eric received an out-of-the-blue call from *Doctor Who* script editor Christopher H Bidmead.

"Well, the story he tells is that he was finding it quite difficult to find writers. He didn't want to use any of the old *Doctor Who* writers, which I always thought was something of a mistake, so he contacted BBC Radio Drama, asking if they could recommend any new writers who might be suitable, and my name came up. Chris asked me whether I would be interested and I said yes."

In March 1980, Eric submitted an outline for a story called *Invasion of the Plague Men* ("a ridiculous title," he now acknowledges), about alien intervention

in English history culminating in the Great Fire of London. Eric says: "It was promptly turned down by John Nathan-Turner." What reason was given? He sits back and is silent for a moment. "There was no reason. I found that really irritating, because I knew the story would work. If John had come back saying, 'Well, look, this is a nice idea, but it really isn't current *Doctor Who*. What we need is such-and-such, so go away and think about it,' then that would have been fine, but nothing was given as feedback." Did Eric think he had blown his chances of writing for *Doctor Who*? "Yes, sort of. However, I did have a supporter in Chris, who liked the story – when I joined as script editor, I found a memo he'd written to John praising it. I asked Chris if he would like me to submit something else, but he told me to leave the original story with him, saying he might, in spite of what had been said, be able to go with it."

"A few months later, in September 1980, Chris got back to me, asking if I would be prepared to do a scene breakdown." Eric initially declined. "They had been sitting on the storyline for months," he



Michael Robbins as *The Visitation*'s Richard Mace – a character Eric originally created for his BBC radio play *The Assassin*





Christopher Bailey's *Kinda* had been commissioned by outgoing editor Antony Root, and was the first story Eric worked on. "I looked at the script in some horror!" he admits.

**'Chris Bidmead was, and is, a lovely guy. I tried to follow his thinking when I got the script editor job.'**

explains, "and I didn't want to spend any more time on something that wasn't going to happen. 'Oh, we'll pay you for it,' said Chris. 'Oh definitely then!' I said, and I wrote him a breakdown!" Eric chuckles. "It makes the work so much easier to sit down and do if one is being paid." The story was formally commissioned in November 1980, the title having been changed to the less sensationalist *Plague Rats*. "I asked Chris what the problem had been," shrugs Eric, "and was told that John didn't like the character of Richard Mace. Apparently, John had a thing about actor characters in television drama. To his mind, you just didn't have them. He thought that there would be problems with the Head of Drama, which I found rather difficult to understand. If he had said that at the beginning, I could have changed the character – he could have been anything. Chris had said to John: 'Look, we don't have very much for next season. Unless we start commissioning more seriously, we won't fill the slots,' so John accepted my story."

**E**ric obviously felt that he had a supporter in Christopher Bidmead. "He was, and is, a lovely guy," nods Eric, "and he was very good about *The Visitation* [as *Plague Rats* soon became known]. Although his own writing was often strange and remote, Chris was very Catholic in his tastes. He would quite happily take on *The Visitation*, while at the same time commissioning a much more complex script like *Kinda*. I tried to follow the same sort of thinking when I became

script editor. This sometimes meant that I wasn't fully in love with every script that I commissioned. I know that a lot of producers say, 'I've got to be in love with it or I can't do it,' but my thinking is that, if you've got to be in love with everything, you're not going to do very much! Chris, by the time I met him, was getting very frustrated. He never got to grips with the way the BBC worked. For example, he wanted a direct phone line into his office – in those days, all calls went through a secretary – and it took him eight months to get it! It drove him crackers."

By the time that Eric had delivered *The Visitation*, Bidmead had relinquished his post as script editor. His replacement, Antony Root, was an employee on attachment from the BBC Script Unit. "Antony had asked to be a script editor," recalls Eric, "and was given a three-month attachment to *Doctor Who*, but then he was told that they wouldn't make him a permanent script editor simply on that basis." In April 1981, Root left the production office for an attachment on police show *Juliet Bravo*, "with the intention of returning at a later date," claims Eric, "but he never returned. He went on to bigger and better things." In truth, both Root and Bidmead, impressed by *The Visitation*, had already recommended Eric to John Nathan-Turner as a permanent script editor. The producer took up their recommendation. "I came in on a three-month contract," remembers Eric, "and I stayed on for five years! As for Antony, his only other major contribution was the work he did on *K9 and Company*, although I was never certain just how much he was involved in creating it."



Anthony Ainley as the Master. "A charming man and a charming actor."

**K9 and Company:** *A Girl's Best Friend* was the pilot for a spin-off series featuring popular companion Sarah Jane Smith and, of course, robot dog K9. Nathan-Turner had roughed out a storyline, which had been fleshed out by Root before leaving. However, Eric maintains that the spin-off was Root's idea: "Terence Dudley had written the script and I did some work on it, but my impression was that Antony had come up





Spin-off *K9 and Company*, on which Eric shared script editor duties with Antony Root

**'I had quite a few problems with Terence Dudley. He thought that he knew everything.'**

me very little feedback. I think he was just glad that it all came together. I believe Christopher was very annoyed by my rewriting [see *DWM* 327], saying that we treated him like a baby, which is not true. When he read the finished script, he said, 'My themes! Where have they all gone?' I said it was that or we rejected it. I liked

young, but he grabbed the part and made something of it and, to a large extent, he was successful. Peter is a very good actor and his performance reflects this."

When Eric arrived at the production office, he inherited a number of scripts and story proposals. Amongst them was Christopher Bailey's multifaceted *Kinda*.

"I looked at the script in some horror," he admits. "When we weren't in studio with *Four to Doomsday*, I was in long meetings with Christopher Bailey, Antony Root, who was in the process of a week's handover, John and [director] Peter Grimwade. They had the first two episodes roughly in shape, but the second two didn't really exist." But they had

Christopher's work and wanted to use him again, so I said, 'Look, I will speak to John and I will get you commissioned for next season, but it has to be under my control. I will need episodes to be delivered as they are completed and, in return, I promise that every word in the script will be yours.'" That could have been a disaster! "It could have been, but I kept my promise and we got *Snakedance* the following year."



He continues: "Chris worked very hard on *Snakedance* and did an excellent job. He did deliver an episode at a time, which is not an ideal way for anyone to work. As a writer, I would have been reluctant

to hand over Part One without having written Part Four. Even at the end, you are still making adjustments. Later I tried for a third story with Chris, but that fell to pieces." It must have made life easier for the production office when Eric wrote his own scripts? "Well, yes. I was lucky with *The Visitation*: it was commissioned by Chris, partly edited by him, then Antony, and finally me. I've been very fortunate with all of my scripts, as they have been made more or less as written."

However, Eric has mixed feelings towards *The Visitation* as a finished product. "I was fairly happy," he says. "It was nice to see Richard Mace on television, although I wasn't entirely happy with Michael Robbins' performance. I would have gone for someone like [British character actor] Freddie Jones, who would have brought an amazing presence to the part." Of director Peter Moffat, Eric bemoans: "If you look at the beginning of some of the scenes of *The Visitation*, you literally get the theatre curtains being opened: they all open on a wide shot. Directors nowadays would never do it that way, because the audience doesn't need a constant reminder of where they are, which is the purpose of a wide shot – to give you the geography. Peter would do the wide shot, and

with the original idea at John's behest. When I joined *Doctor Who*, Antony was working on a sort of script bible for *K9 and Company*. I was asked if I wouldn't mind sharing the script editor's credit with Antony, because John didn't want to give him the 'created by' credit. A bit naughty of John, really. By the time we were making the pilot, Antony had long since left." What did Eric make of *K9 and Company*? "It certainly has its merits," he says. "John Black, who directed it, did a good job. I remember Lis Sladen – the stories about her being a really nice person and very easy to work with are all true – was allowed to choose her own clothes. This annoyed John, because he hated what she wore. She had gone for Autumn-style colours. It worked for her. I think she had in mind a young Miss Marple."

What about the Godforsaken *K9 and Company* title sequence? "If the pilot had gone to a series, we would have had to change that. We had in a graphics designer, who was quite well known in the BBC and had won awards. Apparently, John had said to him, 'What I want is the same as *Hawaii Five-O*' – the split-screen and the different aspects of what was going on – but the designer wanted to do something much more moody and atmospheric. Apparently, John got very annoyed and said, 'F—ing designers, all they want to do is design!' I thought, 'Well, that's what they do, John.' John wanted it to be much more glitzy. The results speak for themselves. It was a shame that the *K9* series wasn't picked up, although the idea of making *Doctor Who* and *K9 and Company* simultaneously scarcely bears thinking about!"

When Eric took over the reins as script editor, production of the studio-bound *Four to Doomsday*, also penned by Terence Dudley, was nearing completion. Although broadcast second in the season, *Four to Doomsday* was the first Fifth Doctor serial to go before the cameras and Peter Davison was still finding his feet. "I liked Peter very much," says Eric. *DWM* senses a 'but' coming ... "But I do think he was slightly miscast. I thought he was a little

been written, right? "Yes, but they just weren't working. There were lots of long speeches, which don't function very well in the more naturalist form of television, but we needed the script now! You can't say to a director, who has 14 weeks from day one to the final edit, 'Can you wait another month, because the script isn't ready?'"

"The last two episodes needed a lot of work to get them into shape, so I had to undertake extensive rewrites, which I didn't really want to do, not the first time out." Was *Kinda* a baptism of fire, then? "Well, not really. I'd done so much radio that I was confident in my skills. John was okay with it, although he gave



1920s historical adventure in the two-part *Black Orchid*, which Eric felt was well directed by Ron Jones



then go into a two-shot or a close up. It is very workmanlike direction and you're not going to get much energy into it that way. Peter was an old school director."

With *Four to Doomsday*, *The Visitation* and *Kinda* all in the bag, Peter Davison recorded the Fifth Doctor's debut serial, *Castrovalva*. "Chris Bidmead had been commissioned to write what turned out to be *Castrovalva* before I joined," says Eric. "He based it on the then very popular M C Escher prints. I personally don't think it worked well. It was too obscure, and the one time you see the various images working against each other is somewhat lost. A television screen is just too small. Fiona Cumming was a nice woman, never difficult or unpleasant, but she was just a jobbing director and that's how she viewed *Doctor Who*. The function of the director is to take the script – though it may be the dullest script in the world – and make something more of it. I don't expect them to live it or be hanging on every comma and full stop, but when you do see a good director at work, someone like Graeme Harper, Peter Grimwade or, much earlier, Douglas Camfield, you see an energy and excitement that comes from taking it a stage further – just thinking about it a little more and not just treating it as money for the mortgage."

What are Eric's memories of the following serial, Terence Dudley's *Black Orchid*, the first 'historical' in nearly 20 years of *Doctor Who*? "I had quite a few problems with Terence," recalls Eric, "because he was very much of the old guard. He had had a very successful career with the BBC as a producer and director. Unfortunately, his attitude was rather arrogant. He believed that he knew everything." Dudley was also a television director, and had overseen Season Eighteen's *Meglos*. "John was very aware that Terence's style of directing wasn't really suitable for *Doctor Who*, even though he had directed for the show. I remember John saying, 'I'd love to

**'I initially thought Peter was too young. But he grabbed the part and he made something of it.'**

use Terence more, but I can't. If he wants a monster to move, he puts it on a piece of string and drags it along.' Terence had the opinion of 'Dear boy, it is only *Doctor Who*. Anything will do.' That sort of attitude kills any chance of making a good show. That said, *Black Orchid* worked quite well and Ron



James Warwick and Peter Davison in Eric's action-packed *Earthshock*.



Peter Davison takes to the TARDIS in his first broadcast story, *Castrovalva* – not a favourite script of Eric's.

Jones did a good job of directing. It was certainly John's favourite of the season. He liked the glamour, the musical aspect ..."

*Black Orchid* was followed by Eric's own action-packed *Cyberman* serial *Earthshock*, after a script by sci-fi novelist Christopher Priest was abandoned following a dispute between Priest and the BBC. "I had to write *Earthshock* to fill the gap, because of the problems we'd had with Christopher." This gave Eric an aversion to commissioning writers with limited television experience. Antony Root was credited as story editor on *Earthshock*, though he did not function as such; this was to avoid any complaints surrounding Eric script-editing his own story. "Peter Davison has always said that he liked the stories that I wrote. He enjoyed the more action-adventure style of story. I think he wanted more of that sort of thing. Unfortunately, writing solid action stories became harder as the TARDIS become more overcrowded." Adric, Tegan and

Nyssa had all debuted in the previous season and were still aboard the TARDIS. "John was very conscious of having 'something for the Dads', which is why we got Tegan and Nyssa. One of my early mistakes was to tackle John about the number of companions: I said that there were far too many and that some should go. John said that they were introduced to create a sense of continuity, because of the change of Doctor. But not being a writer himself or really thinking hard enough about it, did he appreciate what he was lumbering everyone with?"

According to Eric, Nyssa actress Sarah Sutton complained bitterly on more than one occasion that one of the companions always got stuck in the TARDIS for the duration of an episode. "In *The Visitation*, I tried to use Nyssa positively in the TARDIS," he insists, "using her skills as a scientist to build this sonic device. Not brilliant, I'll admit, but the part wasn't very well thought through. I thought Tegan worked best of all: Janet Fielding played her very well. Peter's favourite was Sarah: he was very protective towards both Sarah and her character. However, poor old Matthew Waterhouse [Adric] was not very good. I think even he realises that now." How could he not have realised it at the time? "I don't know," Eric replies with a smile. "Three companions



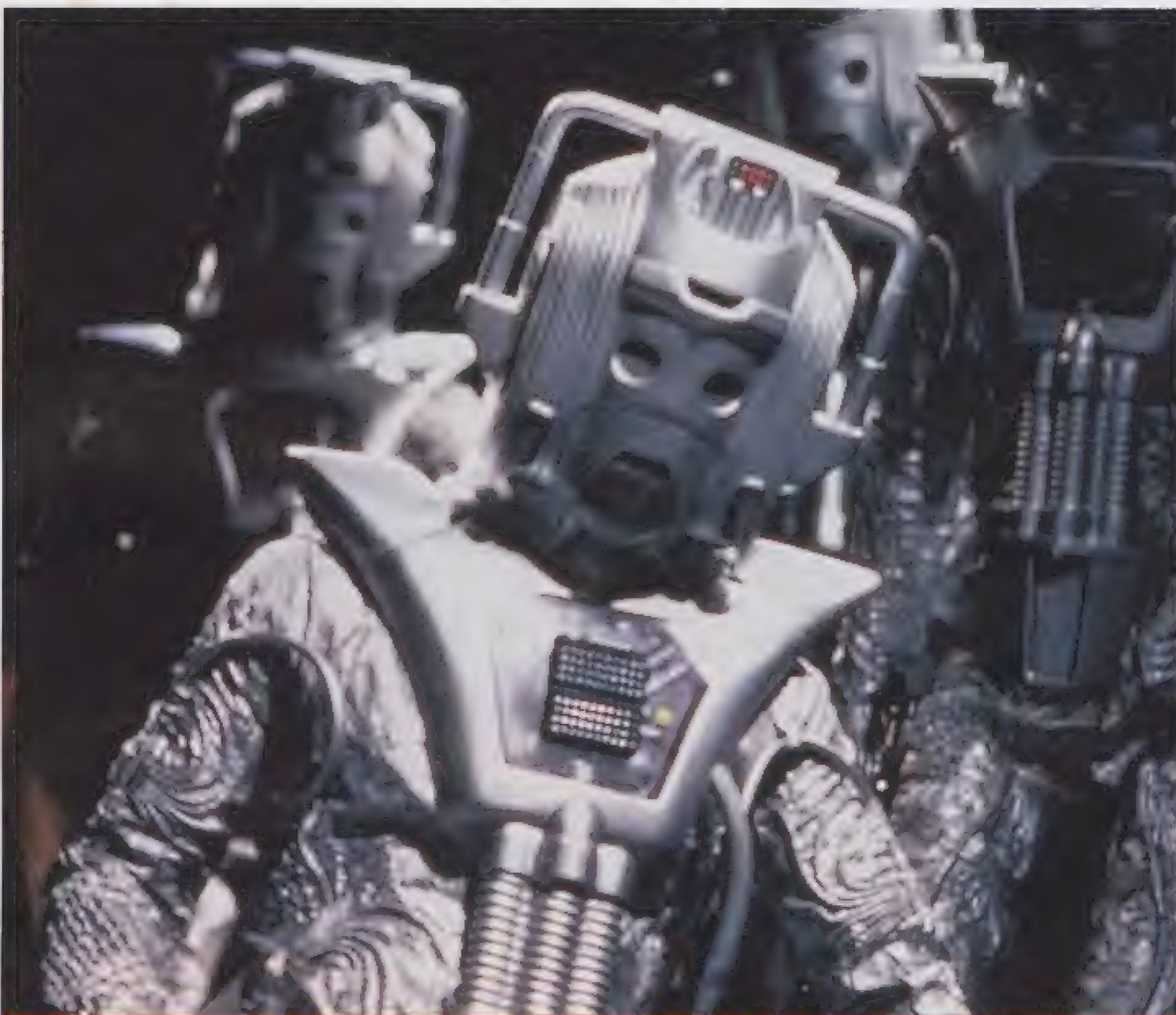
was far too many. Trying to make it work as script editor was hard. You tend to find that writers sidetrack the weaker characters." It was felt that if one of the characters in the crowded TARDIS was dropped, it should be Adric. And so it was that Adric became the first companion since the First Doctor's era to exit the programme by dying ...

"I read a review of the *Earthshock* DVD release where the reviewer said, 'Who is bothered about Adric being killed? Where is the shock in that?' This is so silly and the point is being missed completely. The thing that the fans forget is that the majority of the general public would watch a programme once, or perhaps twice if it got repeated. Before the days of satellite TV, that would be it. If you read a thriller and you find out who the murderer is, you either say 'That's clever' or 'That was boring and predictable', but you would never read that book again without knowing the ending. In a way, you can never watch *Earthshock* twice with the same enjoyment, because

themselves. It even stands up well today, and that's down to Peter's skill. Unfortunately, he wasn't that good with actors, but he had a tremendous visual eye. He also wanted to be a writer, but it wasn't his strong point: he wasn't disciplined enough. He couldn't do this thing of sitting down, working on something and re-working it, then going back again and thinking, 'Is this the best it can be? Is it tight enough?' He was very slapdash in that respect, yet he would spend hours working on his camera scripts, which were beautiful pieces of work. That was his area."

Nonetheless, the Season Nineteen finale, the highly-ambitious but ultimately rubbish *Time-Flight*, was the first of three serials that Grimwade wrote for *Doctor Who* during Eric's tenure. "I discovered that Peter had submitted *Time-Flight* once before, when Douglas Adams was script editor, but it must have been rejected," says Eric. "He had re-submitted it to Chris Bidmead, who had said yes for some reason.

Toynay and Leon Ny Taiy, for viewers with a penchant for pseudonyms. For the more discerning viewer, Anthony Ainley, who passed away earlier this year, played the Master. "Anthony was a charming man," says Eric, "and a charming actor. Yes, he was a little eccentric. He used to ring up the production office and say, 'I am the Master, bwha-ha-ha-ha!' I'd reply, 'This is the script editor, bwha-ha-ha-ha!' He played the character well given the limitations: having to follow Roger Delgado, who was extremely good. He did try very hard. With the Master, you need to play against the whole concept of what the character is. Anthony didn't. He was inclined to go towards playing him as the pantomime villain. I wasn't aware of John asking Anthony to ham it up. It might have happened, but I didn't see it. You have to be very careful with a part like the Master. You have to sit on yourself in a way. Think of a story where the devil turns up for supper: he comes wearing a well-cut suit and looks charming, he



The Cybermen's return in *Earthshock* was kept secret so their appearance would be rather a, er, shock to viewers!

you know that the Cybermen appear at the end of Part One and that Adric dies in Part Four." Both the Cybermen's involvement and Adric's death were closely guarded secrets prior to transmission. "These were the two major elements of the story, and the story works well around these elements, so if you watch it again you can still enjoy it as a story of survival against an unknown force. It is supposed to be a fun adventure story, but this reviewer talked about it as if it had profundity beyond belief and that no one cared about Adric. The whole point of the story was that Adric tries to save the ship, tries to save Earth, but he's wrong. In spite of being a good guy, we all know that he's a prat: he's already been a prat over x number of stories!"

**P**eter Grimwade, who directed *Earthshock*, had been responsible for the previous season's *Full Circle* and *Logopolis*, as well as *Kinda* in Season Nineteen. "I first met Peter at a *Kinda* script conference. We did eventually become friends, but he could be difficult. Even though we were short of money on *Earthshock*, Peter pulled it through. We had good lighting, a very good designer, and the results speak for

Given the state the script was in, I was surprised. Peter's script had very much been left until the end of the season and, when I came to look at it, I realised it was in a pretty bad state. I also had this guilt thing: because Peter had done such a tremendous job directing *Earthshock*, I felt that I had to be as supportive as possible.

"The end product, despite featuring Concorde, didn't work very well. I think that with a stronger, more dynamic director, it could have worked better. Ron Jones was very much, 'Put the camera there and photograph it and let's hope it works.'" Nathan-Turner secured the use of the British Airways Concorde in a bluff, stating that he was also in talks with Air France. "I do remember that, after the negotiations had been done to allow the use of Concorde, we had to submit the finished script to British Airways," laughs Eric, "who then sent someone from their PR department to go through it with us. Peter had put things like the pilot referring to the passengers as 'punters': everyone knows they do this, but the PR man was adamant, so all the little bits of slang that creep into everyday conversation had to be taken out."

Like season opener *Castrovalva*, season finale *Time-Flight* featured the Master – as played by Neil



Recording on the (cramped) set of season finale *Time-Flight*

'The whole point of *Earthshock* was that Adric tries to save the ship and Earth ... but he's wrong.'

sits down and quietly seduces the whole table and you think, 'This is an interesting man,' and then you realise what he is saying. When you have ultimate power, you don't have to run around threatening people or bullying them. You don't do anything," Eric grins. "You can seduce people with language."

By the time that *Time-Flight* was transmitted in March 1982, heralding the end of Season Nineteen, plans were already well underway to mark *Doctor Who*'s 20th anniversary year with something a little bit special. The BBC Press Office promoted Season Twenty as comprising of stories that all contained elements of the Doctor's past. "That is what John said to promote the season," says Eric drily. "The reintroduction of the Black and White Guardians was a good way of introducing Turlough, the new companion. The reappearance of the Master, plus the Mara and Omega and the Brigadier ... it was a generous nod to the past, which John wanted, although the season would have fared a lot better if we hadn't lost the Dalek story ..." Well, quite.

If Eric thought that his first season was tough, worse was to follow ... **DWM**

**Next issue:** Holmes comes home and Davison departs!



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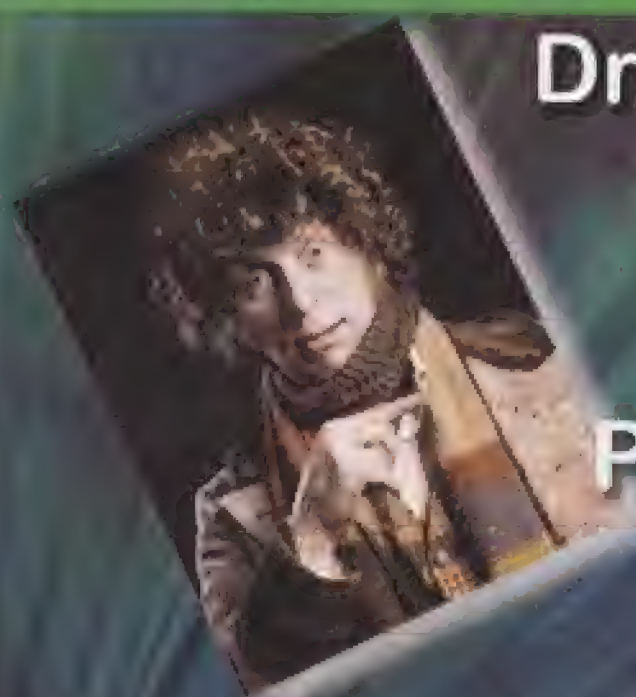
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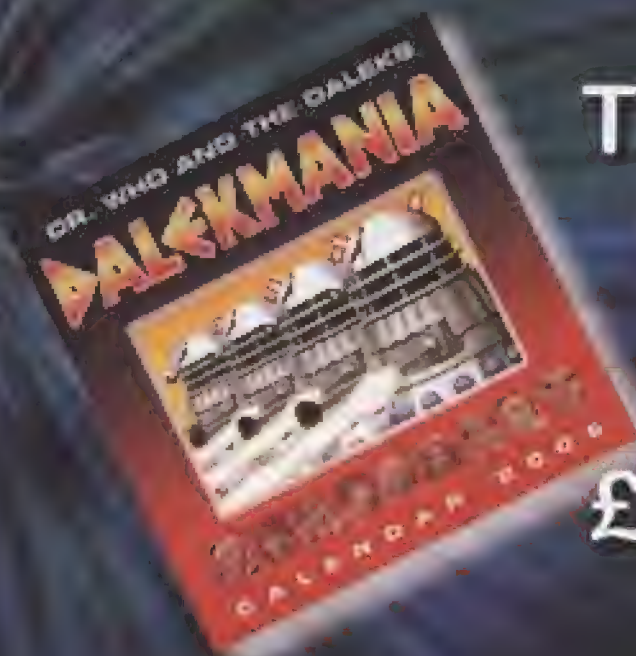
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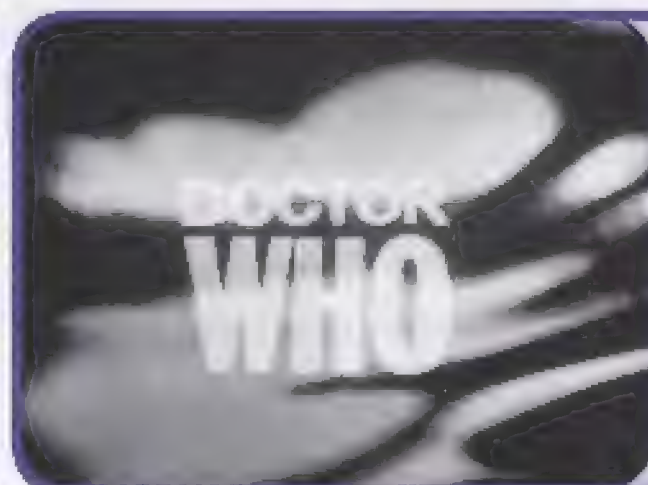


# MIGHTY KUBLAI KHAN

Written by **JOHN LUCAROTTI**

Directed by **WARIS HUSSEIN**

Transmitted **28 MARCH 1964**



Marco arrives at the stable. The Doctor tells him: "Tell that man to take his hands off my grandchild." Marco assesses the situation before replying: "The key first, Doctor." The Doctor reluctantly drops the TARDIS key into the palm of Marco's outstretched hand.



Susan is heading back to the TARDIS when Tegana steps out of the shadows and grabs her by the throat. "Grandfather!" she screams, as Tegana tightens his grip ...



Marco orders Tegana to release Susan, who rushes over to the Doctor's arms. "Where did you get the key, Doctor?" asks Marco.



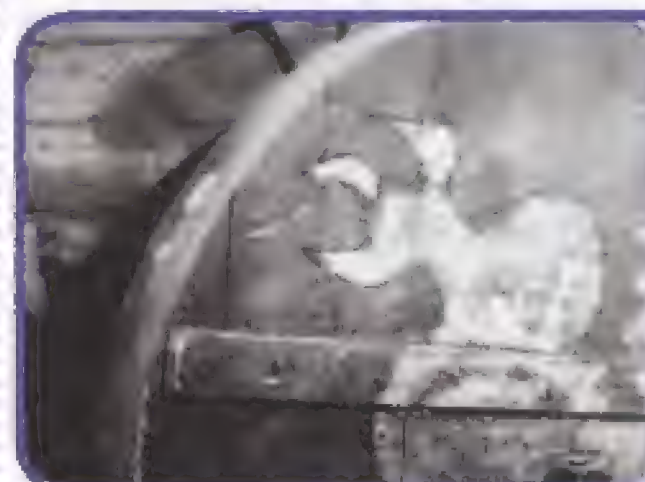
The Doctor, Ian and Barbara wait inside the repaired TARDIS, unaware that Susan has been captured.



A guilty Ping-Cho steps forward, but before she can confess, Ian interrupts. "I took it," he says confidently. "I searched your room last night." "At dawn, we ride for Shang-Tu," says Marco. "The next you see your caravan, it will be at the Khan's summer palace, and that will make an end of it."



"Stand still," warns Tegana as Ian emerges from the police box. "Let her go," pleads Ian. "No," replies Tegana.



"A day of hard riding," writes Marco in his journal as the wheels of his caravan turn. "We left Cheng-Ting at dawn, and by dusk had covered 40 miles. As this is a densely populated area of Cathay, accommodation is not hard to find, and we have stopped for the night at an inn."



"What possible difference could it make to you? You hate Marco."



"How's the Doctor?" asks Barbara. "Got over his ride yet?" "No," says Ian, laughing. "I don't think we'll ever get him on another horse as long as he lives." Barbara insists that Ian talks to Marco about the TARDIS, but Ian is reluctant to raise the subject again.



Tegana tells Ian to bring the Doctor and Barbara out of the 'caravan'.



Marco arrives and Barbara tells him Ian wants a word with him. Ian is left with no choice. "Marco, you must give us back the TARDIS." "You know what this caravan means to me," replies Marco. "If I give it to the Khan he'll let me go home."



"Do as I command!" he snarls, raising his knife to Susan's throat. The Doctor and Barbara step out of the TARDIS and the Doctor locks the door behind him.



"But we want to go home too Marco. And we can't go home without the TARDIS."





"I have offered to take you back to Venice with me, and see you on your way home from there," says Marco. "We need the TARDIS," Ian insists. He explains that he and Barbara are from England, and hail from the future. "Our caravan, it not only covers distance, it can cross time."



"On my travels to Cathay, Ian, I have come to believe many things which I previously doubted. For instance, when I was a boy in Venice, they told me that in Cathay, there was a stone which burned. I did not believe them, but there is such a stone. I have seen it."



"Coal," says Ian dismissively. "If a stone burns, why not a caravan that flies?" continues Marco. "Birds fly. I have even seen fish that fly. You are asking me to believe that your caravan can defy the passage of the sun; move, from today into tomorrow, today into yesterday? No ... that I cannot accept."



"Where did you get that?" asks Marco, holding up the TARDIS key. Ian is unable to say where the key had been hidden. "You didn't find it, did you?" says Marco. "It was given to you, and you lied about finding it to protect Ping-Cho."



"Ian, don't you see it doesn't matter to me why you lied? What is important is the fact that you are capable of lying." "And you don't believe me when I say I came from another time," says Ian. Marco puts his hand on his shoulder: "If I did, Ian, I would give you the key."



"Goodbye Susan," says Ping-Cho, who has overheard part of Ian and Marco's conversation. While Susan sleeps, she puts on a cloak and creeps away.



The following morning, Barbara is concerned by Ping-Cho's absence. "She must have run away," she says. "But why?" "Because of that key, obviously," replies Ian.



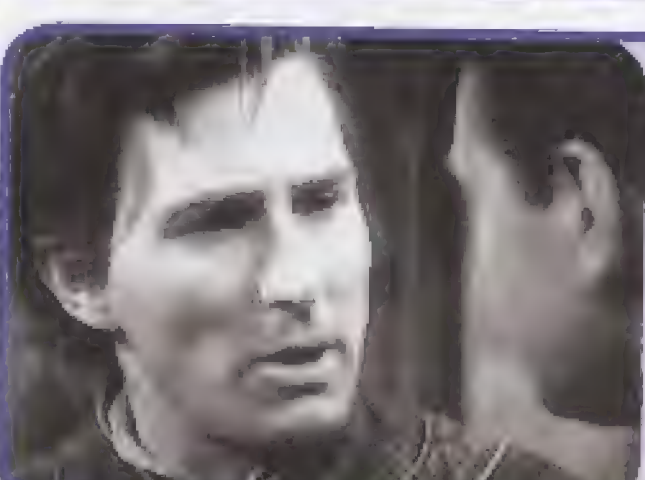
"I'm sorry, Messer Marco, I didn't hear a word," says Susan. "I'm not blaming you, Susan, but we must find her and quickly," says an anxious Marco. "I think she might have tried to reach home," says Susan.



"Samarkand?" says Marco. "But that's a thousand miles from here!" "The Khan ordered you to ride without delay to Shang-Tu," says Tegana, reminding Marco of his duty. "I am also responsible for Ping-Cho's safety," says Marco.



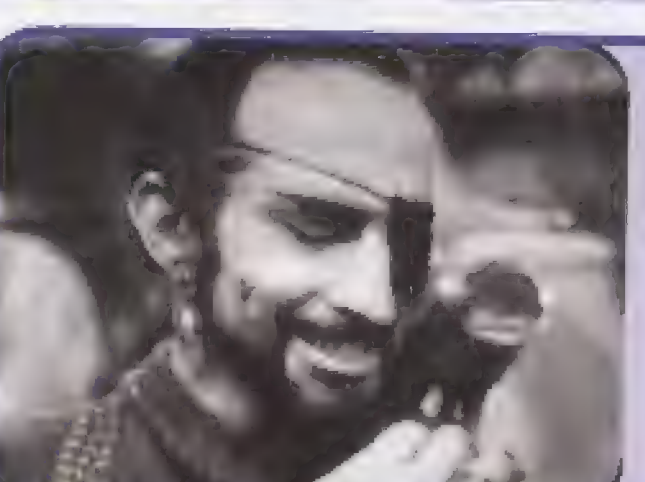
"Will the Khan be angry?" asks Ian. "Of course he will," replies Marco. "Very well then," says Ian. "You ride on, I'll go back and find Ping-Cho."



"Alone?" asks an incredulous Marco. "Why not?" says Ian. "I remember the road we came along. She can't be far. But she is in danger, and you yourself can't go." "What do you hope to gain by this gesture?" asks Marco, before Ian's glare shames him into an apology.



"Don't worry Marco," says Barbara. "He'll bring her back. You mustn't underestimate him." "Very good advice, Marco," mutters Tegana.



Back at the Cheng-Ting way station, the bandit Kuiju sidles up to the portly Wang-Lo.



"What do you want?" asks Wang-Lo. "The trade caravan to Shang-Tu," replies Kuiju, handing over a scroll. "It's my authority to collect the ..." "I see!" interrupts Wang-Lo. "I've got eyes. It's in the stables."



Kuiju is on his way to collect the TARDIS when he encounters Ping-Cho. "Is your caravan bound for Samarkand?" she asks him. "I would like to journey with your caravan, unless it is going to Shang-Tu." "It's possible," says Kuiju, before Ping-Cho adds: "I can pay."



"Don't worry, little one," says Kuiju, chuckling, "I'll arrange it." Kuiju takes Ping-Cho's money and tells her he will talk to the commander of the caravan.





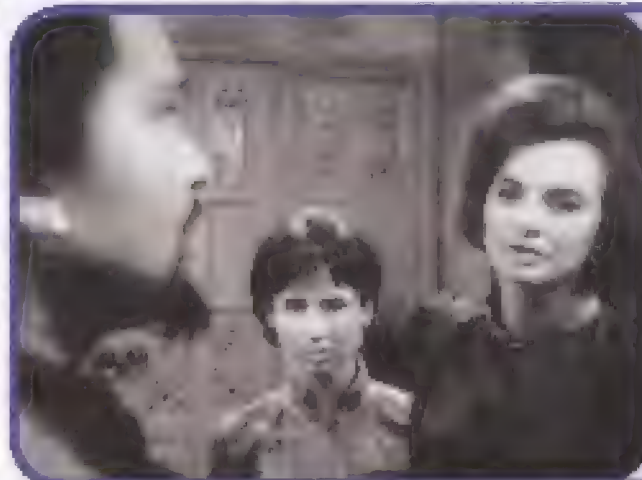
Before long, Ping-Cho becomes concerned that Kuiju hasn't returned. She finds Wang-Lo and tells him what has happened. "You paid money?" he exclaims. "You foolish child. You've been robbed."



"Let me go back after him," says Tegana. "It's no good," says Marco. "How will it appear if I stand before the Khan without you? You speak for Noghai. Silence could mean war. You must be at the summer palace. You must be, I say!"



"Haven't I seen you before?" asks Wang-Lo, peering at the girl. "You were with Messer Marco Polo's caravan ... What have you done, child? Run away?"



Barbara and Susan arrive, giggling. "I'm glad to see that your humour is not impaired by our misfortune," says Tegana. "What misfortune?" asks Barbara. "Your friend Ian has not returned," says Tegana. "We can only assume that he has failed to find Ping-Cho."



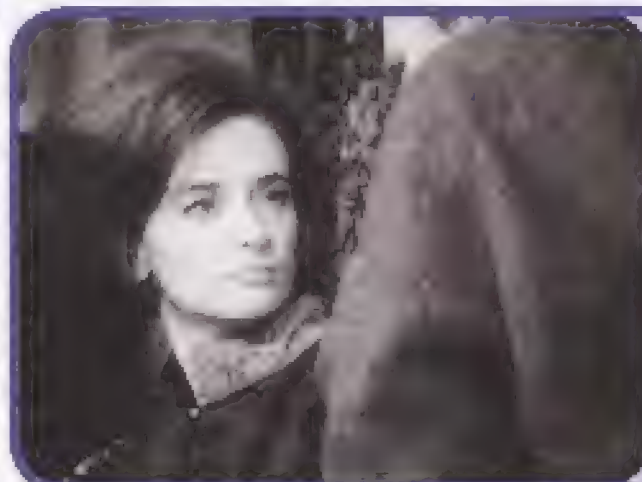
Ian arrives and Ping-Cho starts crying. "Ping-Cho, why did you do it?" he asks her. "The key," she sobs. "And I can't marry a man old enough to be my grandfather. I can't. Please don't take me back. Please ..."



"She's got money," says Susan. "She can buy a safe passage home." "Money!" exclaims Tegana. "As we all sit in fear for her, and her intended husband sits in despair?" "Oh, even you couldn't be so cruel as to want her to marry a man four times her age!" says Susan.



"I must, Ping-Cho," says Ian solemnly. "I promised Marco." Wang-Lo explains that a villain posing as a caravan driver took all of Ping-Cho's money. He produces the scroll authorising the removal of the TARDIS from the stables.



"Are you opposed to Ping-Cho's marriage?" Marco asks Barbara. "Yes I am," says Barbara. "Completely opposed to it." Marco points out that the marriage has the Khan's blessing, but Barbara insists that she, the Doctor, Ian and Susan are all opposed to it.



"So the TARDIS is on the road to Shang-Tu, eh?" says Ian. An elderly courier approaches Wang-Lo with another scroll. "The trade caravan to Shang-Tu — there is something here for us to take." "But ... but ..." says the embarrassed Wang-Lo.



Now suspicious about Ian's motives, Marco turns to Tegana. "You have my leave to go," he tells him. "Use my name or such powers as you will, but bring them both to the summer palace."



"What's the matter?" asks Ian. "Oh, nothing, my lord," replies the flustered Wang-Lo. "Just a slight confusion. I'm sure it can be rectified."



At Cheng-Ting, Ping-Cho suggests that the TARDIS may have been taken on the Karakorum road. "But Karakorum's the capital of the Mongol empire," says Ian. "Not since the Khan built his palace at Peking," says Ping-Cho.



Ian, however, has put two and two together. "The TARDIS has been stolen!"



"Karakorum was not a city of stone. It was just a collection of tents ... Why would someone take the TARDIS to Karakorum?" she asks. "I don't know," says Ian. "But until I find it, we shall never leave Kublai Khan's Cathay."



"Our progress towards Shang-Tu continues to be excellent," writes Marco in his journal. "We are now beyond the Great Wall, spending the fourth night of our journey at an inn." "You trust too much, and doubt too little!" Tegana tells Marco, angry that he let Ian go.



Marco and his companions arrive at Shang-Tu. They enter the ornate summer palace and await Kublai Khan.

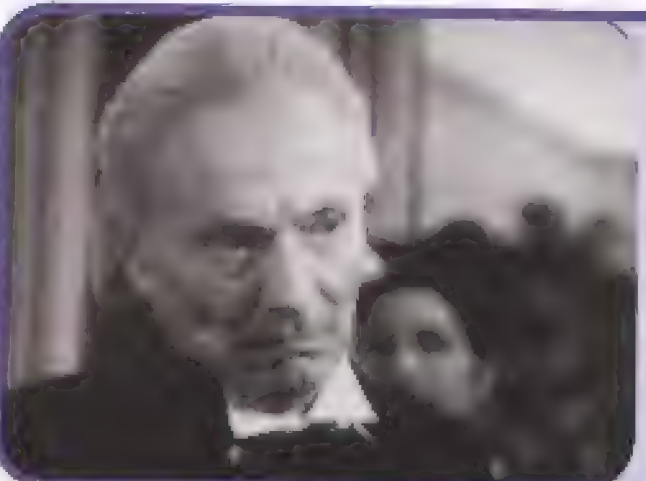




The Grand Vizier approaches the group. "The Great War Lord and Master of the World, mighty Kublai Khan, is pleased to grant you an audience," he announces.



"We wait the great Khan's pleasure," says Marco, bowing deeply.



"It's all Chinese," observes the Doctor. "Odd that a Mongol should choose Chinese architecture." The Vizier returns with some advice for the travellers: "When great Khan appears, make your obeisance to him so that he may look kindly upon you, and spare your worthless lives."



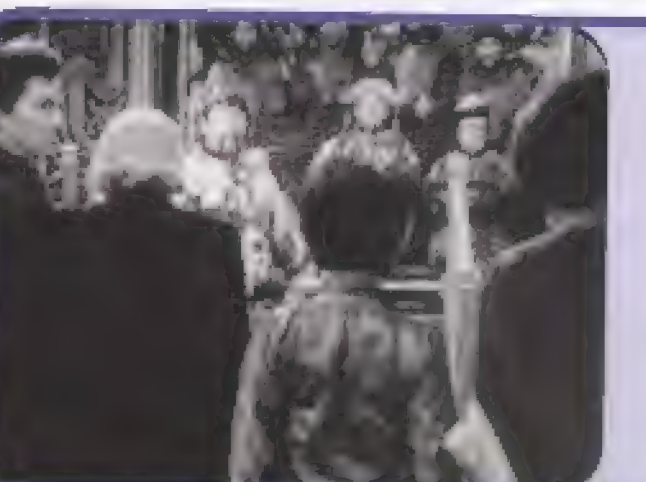
"Pray then, what am I supposed to do, sir?" asks the Doctor. "Kowtow," he replies. "Kneel upon the ground and touch your forehead upon the floor three times." "I shall do no such thing!" says the Doctor.



A gong is struck and the frail Kublai Khan limps into the room, leaning on a stick. "Kowtow before the war lord of war lords," says the Vizier. "Mighty and fearful in his strength. Kowtow before the ruler of Asia, India, Cathay and other territories. Kowtow before the Master of the World."



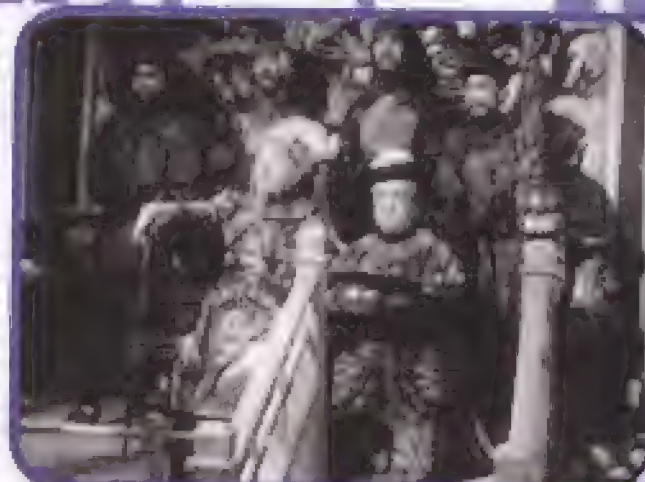
The Doctor groans as he struggles to comply. "Do you mock our afflictions?" asks the Khan, resting his bandaged foot on a stool. "It's my back," says the Doctor. "It's broken!"



"Get up, all of you," orders the Khan. The Doctor struggles to his feet. "Five days hard riding on horseback, my lord," explains Marco. "The Doctor's not accustomed to it." "Doctor?" asks the Khan. "Are you, perchance, a physician?"



"I am not a doctor of medicine, sir," explains the Doctor, "otherwise I should be able to cure these pains." "Oh, what a pity," says the Khan. "Where is the War Lord Tegana?" "Riding for Shang-Tu, my lord," says Marco, "with the lady Ping-Cho and a companion of theirs."



"Noghai's army is encamped at Karakorum," says the Khan. "That's impossible my lord!" says an incredulous Marco. "When Tegana joined my caravan, Noghai's army was only 40 miles north of Samarkand." "Then it stands a hundred miles from Shang-Tu," says the Khan.



"We are anxious to hear Tegana's explanation of his master's conduct." "I can understand my lord's concern, and it is my fault that he is not here," says Marco. "We are on our guard against treachery," says the Khan. "Our patrols watch the Karakorum road, and tomorrow we ride for Peking."



The Khan then offers the Doctor the chance to ride in state, to save him having to get on another horse. The Khan tells the Vizier to find suitable accommodation for his guests, before turning to Marco: "When Tegana arrives, bring him directly to us."



"We have healing waters here which relieve my gout," the Khan tells the Doctor. "Come, let us observe their effects upon your aches and pains." The two old men link arms. "What a trial old age is," says the Khan. "It must be borne with dignity, sir," says the Doctor.



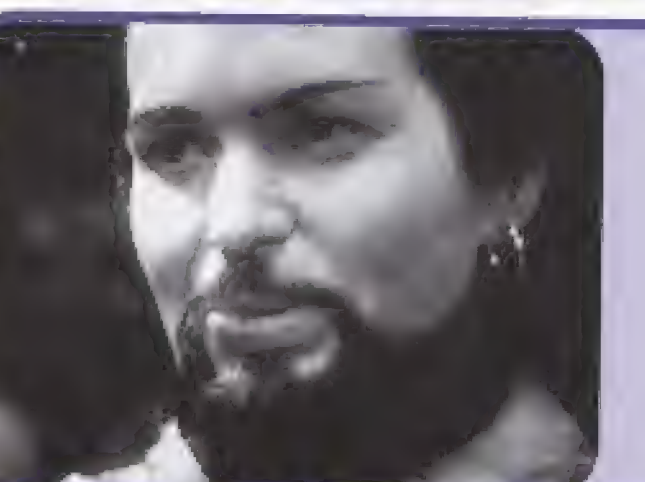
On the road to Karakorum, Ian and Ping-Cho see Kuiju stoking a fire. Ian knocks the knife from Kuiju's hand before demanding: "Where's the young girl's money?" Ping-Cho recovers her money from the bandit's pouch.



"You're a greedy man aren't you?" says Ian. "And you brought the old lord's caravan here, I suppose, to get money? Well, was it? And who's going to give you that money? Tell me! Tell me!" "The War Lord Tegana," gasps Kuiju.



Tegana steps into the clearing, brandishing a sword. "I'll kill him," threatens Ian, holding Kuiju's knife to his throat. "Do so," says Tegana impassively. "He is of no importance."



Tegana approaches, slicing the air with his sword. "Come ..." he smiles sadistically. "Come ..."

Next episode: Assassin at Peking.

Compiled by  
**MARCUS HEARN**





The cast of *Gallifrey* gathers in February 2004 © M. Wynn

I would make a marvellous Helen. Bill Sellars, the producer, couldn't see me as a farmer's daughter, so I had to say 'Well, I am a farmer's daughter, and I've delivered more lambs than you've had hot dinners, Mr Sellars'."

Wasn't playing the seated Inquisitor rather like being a newsreader? "Yes, but there was that hat, too. I mean, it was a brilliant hat, but it needed sticks to stop it flopping. They attached cane from my ears to my shoulders, so I couldn't move my neck even if I'd wished to. Then with those shoulders, all that make-up and very long nails ... well I looked rather like Joan Collins in *Dynasty*. I could only go to the loo with the help of this poor girl from Costume who had to pull my tights down, because I couldn't do anything myself."

Bellingham recalls recording the Trial 'segments' took several months. "We rehearsed each block as per normal, but then the others went off and did the rest of the story. So I did lose the plot a bit: although I'd read the scripts and had a general idea, you obviously concentrate on the courtroom, which was a whole little world of its own. The problem with court dramas is that, as an actor, it's rather like being asked

# INQUIRE WITHIN

Eighteen years after her appearance in *The Trial of a Time Lord*, **Lynda Bellingham** has been back in action as the Inquisitor recently, in Big Finish's *Gallifrey* series. DWM sent along Mark Wyman to cross-examine her ...

"T here are certain jobs you just want to get, as an actor," says Lynda Bellingham, who proved very lively – far removed from her imposing Inquisitor – when DWM met her at the Big Finish studios in February 2004.

"I had wanted to be in *Doctor Who*, and *The Sweeney* – and *All Creatures Great and Small*, funnily enough." Those ambitions and more were duly fulfilled: she starred in the last-named between 1987 and 1990, appearing with Peter Davison. Eighteen years after *The Trial of a Time Lord*, Lynda reprised her Season Twenty-Three court-room persona for the *Gallifrey* audios. "After doing my TV episodes, the joke became that the Inquisitor walks in for Part One, then I sit there for 13 more episodes, get up and walk out. I've had many letters since saying 'It's a shame that you couldn't move about more'," she laughs, delightedly.

"Bizarrely, I only got to do *Doctor Who* because [series producer] John Nathan-Turner knew my actress friend Anita Graham. She had a birthday party in my ex-husband's North London restaurant. I'd never met JN-T before, but we had a very jolly evening. The next day, he rang Anita to ask: 'Do you think Lynda can be evil and imposing enough to play The Inquisitor?' You see, I've always suffered from people thinking that I'm too nice, because of my image." About four years ago, Lynda ceased playing "this glorious, perfect mother" (the heavy irony is hers) in the Oxo commercials. That series of adverts spanned 16 years of primetime familiarity. "Anyway, Anita quite rightly told him, 'John – it's called acting, basically', and thank God he accepted that. But I've hardly ever got jobs easily. Short of going round being incredibly rude to people, and having a very colourful sex life, I seem unable to change people's opinion of me ... I got to play Helen Herriot in *All Creatures* after being directed in a one-woman play by Joan Kemp-Welsh, Peter Moffatt's wife. He was directing for *All Creatures* and said

to play a boring person being boring. You're being careful about not making it haughty in-between all the action. But Michael Jayston was fab, and Colin Baker's Doctor was so wonderfully argumentative and combative.

"The Inquisitor being a woman at all was interesting. I wanted to convey that kind of woman who, whichever planet you're on, hasn't succeeded without being fairly tough. To give any kind of impression, you have to believe

that your character has a life. Although she obviously didn't do much housework or washing-up ..." The Inquisitor had to be neutral, given the barnstorming between the Doctor and Valeyard. "I wanted her interruptions, when they started going at each other, to make it very clear: 'You're in my court, and I'm the boss – so I want that respect, please.' It was before Betty Boothroyd became Speaker in Parliament, wasn't it? But it was what Betty went on to do!" Did it feel strange to return, 18 years on? "Bizarrely, not at all: it just came out of my mouth again – she was obviously lying dormant."

Bellingham took little persuading to return. "Gary Russell just asked me to play an Inquisitor, although to me there is only one Inquisitor. He sent the scripts with directions to the studio, but omitted the cast list and any character descriptions ... So the good thing was that I had to read it all the way through – I mean, there

are actors who only read their own bits – and by a process of elimination, worked out I must be Darkel." For Big Finish has given the Inquisitor a name. "Darkel, yes – Baroness Darkel, maybe. Now, I couldn't begin to describe this story, except that it's all to do with time, isn't it? It's written mostly in the same style as before, but there aren't many asides – it's a bit more serious.

"I didn't know who else would be coming, but it's been fab to see Lalla Ward," who is playing Romana once more. "She was two years below me at the Central School of Speech and Drama, which I left in 1969. I bumped into her once in the early 1970s: that was the last time I saw her until today. Which was really nice." As for *The Inquiry*'s story, it does have a topical air, being recorded just days after the Hutton report's publication. "Are we talking about whitewash?" she chuckles. "It's a clever thing, to touch peoples' subconscious ... So if this has a vague hint of something real, that's a success really."



*All Creatures Great and Small*





# Scheduled

FOR SUCCESS

BBC

tv

Sound

## Part 5: "Too Short A Season" Written by Andrew Pixley

**S**o – in my best James Burke voice – what connects Britain's greatest Prime Minister with the reduction in the number of episodes per year for *Doctor Who*? And how was a much-admired nineteenth century English novelist, the genius who created *Barchinensis*, involved in the general decay of the annual longevity of British television drama productions? For these, and other totally irrelevant speculations of how *Doctor Who* went from being forty-something to f-f-f-fourteen, read on.

Back in the 1950s, when television was a bright young thing and the universe was less than half its present size, adventure series – particularly those made on film such as Sapphire Films' popular *The Adventures of Robin Hood* or its stablemate *William Tell* – would generally run for 39 episodes per annum. Writers like Louis Marks cut their teeth on such films, made on a strict five-day turnaround. The series would debut on the networks at the end of September and run with new adventures through to the late Spring. Thereafter, in America, it was usual for a show to occupy the same slot all year, with the remaining 13 weeks which bridged from the end of June to mid-September used to screen around a dozen of the most popular instalments from the previous winter. Imagine that – *Doctor Who*, Susan, Ian and Barbara whizz off from revolutionary France in September 1964 and you then have a second chance to catch their first encounter with the Daleks until they turn up in what Bernard Cribbins would call "Hornby

size" a few weeks later. Didn't happen did it? As we saw last time, viewers hungry for space adventure were left with the mugging of Reg Varney and his ancestors in *The Valiant Varneys*. I'll get you, Butler ...

With this all-year coverage, a series was firmly established with a known slot for the viewers to identify with – akin to the 'Saturdayness' with which, as previously discussed, *Doctor Who* was so strongly associated. Alternatively, a show which was being made to play straight into American syndication (ie airing on different days and slots on an assortment of stations) would generally be made as a single run in multiples of 13. A total of 52 episodes made in such a fashion was highly desirable for sales, since it meant that the series could be sold overseas as a package which could be run weekly for an entire year. Even better than that was a grand total of 65, meaning such a show could be 'stripped' – scheduled in the same slot each day from Monday to Friday for 13 weeks (much like BBC2 did with *The Simpsons* ... until the option came up for renewal).

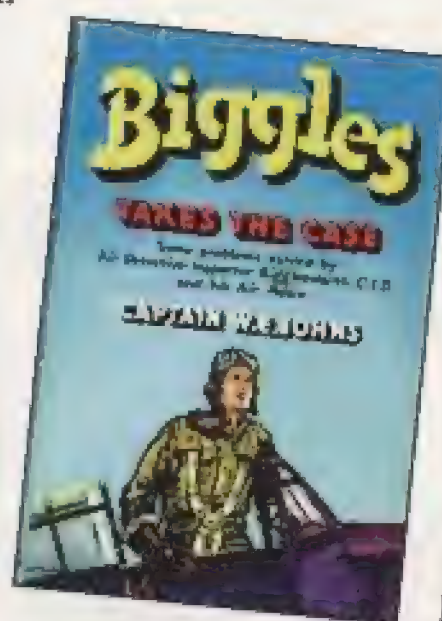
However, Stateside syndication could be a double-edged sword. Often, when a sufficient back-catalogue of shows had been built up, it was more profitable for a studio to cancel a successful programme and simply rake in the profits from repeats. One such victim was the popular CBS comedy *The Phil Silvers Show*, once the number of Bilko scams topped the

hundred mark. No matter that it was once right up there in the Nielsen ratings, the financiers knew reruns filled the coffers better than new shows.

Back in the UK, home-grown series (largely made on videotape) rarely ran beyond 13 weeks. Granada's two runs of the thriller *Knight Errant* from 1959 were highly successful, and both ended up occupying around 39 weeks per season. Associated Rediffusion's long-running police series *No Hiding Place* debuted in 1959 and would quite happily notch up 26 editions and many chart appearances, while ATV's *Probation Officer* would have up to 41 episodes in its run.

One of the first children's heroes to get such an extended run in a collection of multi-part serials was Granada's *Biggles* – an important step towards the *Doctor Who* structure of recurrent

characters featuring in a number of different episodic adventures. From April to October 1960, Captain WE Johns' demobbed air ace found himself operating in the unlikely role of a CID inspector and cracked ten cases of between one and nine episodes each, notching up 44 shows and going twice-weekly after three months. Oop Norf, Granada liked committing to resilient long-running shows such as *Skyport*, revolving around the thrilling world of airport security, which ran for over 30 weeks from 1959.







100,000 BC

By the time *Doctor Who* was born screaming into the world of the 1960s, TV drama's shape had started changing to the more demanding one-hour offerings of the sort shot

Stateside on film. As a double-length show generally required twice the production time, instalments now demanded eight to ten days in studio. Thus in 1963, it took almost a full year for Patrick Macnee and Honor Blackman to tape 26 skirmishes as *The Avengers*, recording the first show in April, some five months in advance of the Autumn season, and ending in March 1964 with the final show finished just the day before broadcast. On the BBC, the gritty Merseyside beat of *Z Cars* only managed to meet ten months of 45-minute live shows effectively by alternating the action between the crews of *Z Victors One* and *Two* each week; Bob Steele and Bert Lynch could be pre-filming in 'Newtown' for the next show while Fancy Smith and Jock Weir took centre stage in studio. In America, TV seasons had also dwindled down to more manageable runs of 28 shows. However, *Doctor Who*, with what we'll see next time was a rather antiquated half-hour format, could still manage the five-day turnaround beloved by *Robin Hood*, *William Tell*, *Sir Lancelot* (ie *William Russell*) and their legendary kin – and focus on the same group of characters in most episodes.

**T**he BBC's commitment to *Doctor Who* was quite startling at the time and earned itself quite a few column inches in the trade papers. One of the main organs of the production world, going under the arcane moniker *Kinematograph Weekly*, made the dimension-bending adventurer its lead story in the Television section on Thursday 24 October 1963 when Tony Gruner's headline decreed "ITV can expect a jolt when the BBC launches its 'Dr Who'."

"ITV companies can expect their first major jolt from the BBC Drama group," predicted Gruner, explaining how Auntie's gutsy Canadian executive Sidney [sic] Newman was to be launching "a 52-week family series" in the 5.25pm slot from Saturday 23 November. Describing the show as "a somewhat mysterious type of programme consisting in part of fantasy and realism," Gruner emphasised that Newman had in fact initiated the format for the new series which he was backing as being "a big ratings success."

52 weeks? No such number in the year! Well, not unless you're talking about news, or documentaries, or a few select soapy dramas based in milieus such as the Rover's Return, the offices of Compact or between the bed-pans of Oxbridge's Ward 10. 52 weeks! Even George Dixon and Fancy Smith were only nicking miscreants around 30 times a year. 52 weeks!! And they planned this from the outset; a memo from CE 'Bunny' Webber, the show's original writer, as early as Friday 29 March 1963 refers to the new Science Fiction series as "lasting at least 52 weeks."

## Kinematograph Weekly announced *Doctor Who* as a '52-week series'!

Of course, what the magic number of 52 really betrayed was the fact that *Doctor Who* was being made with one eye on the home market of BBC TV, and one on the lucrative dream of selling a successful, ongoing package of shows which would fill an overseas broadcaster's slot for a year ...

Gruner's piece continued to name the crew bringing this year-long series of "entertainment gimmicks and the type of showmanship that is part of the Newman flair" to the screen. Miss Verity Lambert explained that "None of the episodes will be self-



The Adventures of Robin Hood

contained, but will be grouped together into four- or even eight-part serials ... The length of the serials will depend on the stories and locations and these will be varied in time and space."

"With a perfect time spot at 5.25pm on Saturday and with the full forces of the BBC backing Newman's pet proposal," summarised Gruner, "one can prophesy with some confidence that with *Dr Who* the BBC Drama Group should be making its first major ratings breakthrough against ITV. And about time, too!" And Gruner was right. By the end of the following year, *Doctor Who* was one of the rare BBC entries in the TAM charts alongside *Steptoe and Son*,

Michael Bentine's *It's A Square World* and popular American imports like *Perry Mason* and *Dr Kildare*.

Despite the confident press releases, the option to produce a year's worth of *Doctor Who* straight off was all on the BBC's side – and although William Hartnell and his co-stars were locked into a year's commitment, the initial contracts offered by the Corporation in late July 1963 were only guaranteeing a cautious total of seven or eight episodes at this time. It was not until a week or so before the debut broadcast that the regulars were definitely booked for another 12 shows, although the fervour caused by the Daleks over Christmas 1963 meant that another 16 instalments were confirmed just after the New Year. Mid-March 1964 then saw the quartet firmly contracted for the 16-episode balance outstanding from the initial target.

As it turned out, *Doctor Who* wasn't on air for 52 weeks after all. By April 1964, plans were afoot for a further 52 shows, and within weeks the senior echelons of BBC Television were aiming to defer the last two or three serials – which promised giants and those amusing metal things again – to start a second season in mid-September. This was to become common practice, with a story or two often held back to kick start the Autumn or New Year line-up. Thus, the initial run concluded after 42 broadcasts, with ten episodes (later edited down to nine) held over, and three of the regulars booked for 16 more episodes to follow this as they recorded *The Dalek Invasion of Earth* in September 1964. No coincidence that 16 plus 10 equalled ... (calculators and slide rules are permitted).

The TARDIS rematerialised – a fraction of its normal size – part way through the BBC's Autumn season at the end of October, having been off the air for six Saturdays. Despite the confirmed popularity of the Daleks in the Yuletide ratings, BBC Drama was still cautious about its new success and asked Lambert to investigate a pilot for a replacement series

Z Cars



The Avengers

## In the 1950s and 60s, many adventure series would run for 39 weeks per year

to be recorded in February 1965, while Hartnell and his colleagues were booked for another ten shows – forming a run of 77 in total, a mouth-watering 18 months of programming for BBC Enterprises to flog on 16mm. The compression of two instalments of *Planet of Giants* into one also meant the addition of a new episode, which would not involve the regulars, in the form of *Mission to the Unknown*.

By Spring 1965, it seems that *Doctor Who* had cleared its first major hurdle, and with a respectable





## Season Sixteen

(26 programmes: September 1978-March 1979)

BBC1: Saturdays: mostly around 6.20pm

Shock horror! Bruce and Anthea defect to ITV and plan to hatch Bruce Forsyth's Big Night, three hours of linked entertainment to smash the BBC1 Saturday line-up which now has Doctor Who following either Noel Edmonds' Lucky Numbers or Boom-Boom Basil, and being followed by The Generation Game helmed by camp compere Larry Grayson. The trouble is that ITV hasn't thought about the lead in to Big Night with regionalised competition for the Key to Time quest including The Masterspy (LWT/ATV/Yorkshire), The Bionic Woman (Granada/Yorkshire/ATV), The Life and Times of Grizzly Adams (LWT), Mind Your Language (LWT), The Incredible Hulk (LWT), Doctor on the Go (ATV) and How the West Was Won. The disastrous Big Night was pulled back to 6pm by November and then – after a strike-hit Christmas period – quietly scrapped. In the New Year, the jolly green giant of The Incredible Hulk and cool motorcycle cops from CHiPs were the favourites scheduled against the steady success of Doctor Who, which was now sandwiched between more jim'll Fix It and Saturday Night at the Movies.

**Audience Size:** 8.6M average (max: 12.4M for The Power of Kroll Part Two; min: 6.5M for The Power of Kroll Part One)

**Reaction Index:** [selected episodes] 63 average (max: 67 for The Stones of Blood Part Four; min: 59 for The Ribos Operation Part One)

**Top Dramas:** The Sweeney; Edward and Mrs Simpson (Thames tale of King's abdication starring Edward Fox); Lillie (LWT life-story of Lillie Langtry starring Francesca Annis); All Creatures Great and Small (BBC adaptation of James Herriot country vet novels with Peter Davison)

**Top Telefantasy:** The Aphrodite Inheritance (lavish BBC mystery with supernatural overtones)

## Season Seventeen

(20 programmes: September 1979-January 1980)

BBC1: Saturdays: mostly around 6.05pm

With ITV off the air between August and October, all BBC shows enjoy exceptionally high ratings, and Doctor Who, running between the awful, short-lived Junior That's Life and the chart-topping Generation Game, is reaping the rewards with the biggest audiences ever. And when ITV does come back on air, the best it can manage is CHiPs on LWT while the rest of the network show the archaeological remains of movies like El Dorado and Red River amidst yuks with Mind Your Language and Mork and Mindy. Sadly, Doctor Who's season is curtailed by more strike action just after New Year, although the ITV debacle has given the BBC a lot of ratings.

**Audience Size:** 11.2M average (max: 16.1M for City of Death Part Four; min: 6.0M for The Horns of Nimon Part One)

**Reaction Index:** [selected episodes] 65 average (max: 67 for 3 episodes inc. Destiny of the Daleks Episode One; min: 63 for Destiny of the Daleks Episode Three)

back-catalogue of shows racked up and appearances in the TAM charts it could continue for a longer stretch. May saw Hartnell contracted for an astounding 30 episodes which would conclude the 1964/65 run and go half-way through the 1965/66 season, with a further two shows added to the schedule in late July. Concurrently, the second set of BBC1 transmissions ended after 39 episodes – a perfect three-quarter run just like the good old days before half-hour ITC swashbucklers had been supplanted by hour-long ITC spies.

For the first time, Doctor Who was part of the BBC's Autumn line-up at the start of September 1965 as the Doctor, Steven and Vicki arrived on a silent planet only two dawns from destruction; this allowed for television trailers and promotion in the Radio Times alongside other established returning hits. By mid-February 1966, another 20 episodes were guaranteed – including what would be the first serial for the following Autumn. When Doctor Who came off again in mid-July, the series had enjoyed a colossal 45 weeks on air – the longest it would ever endure terrestrially.

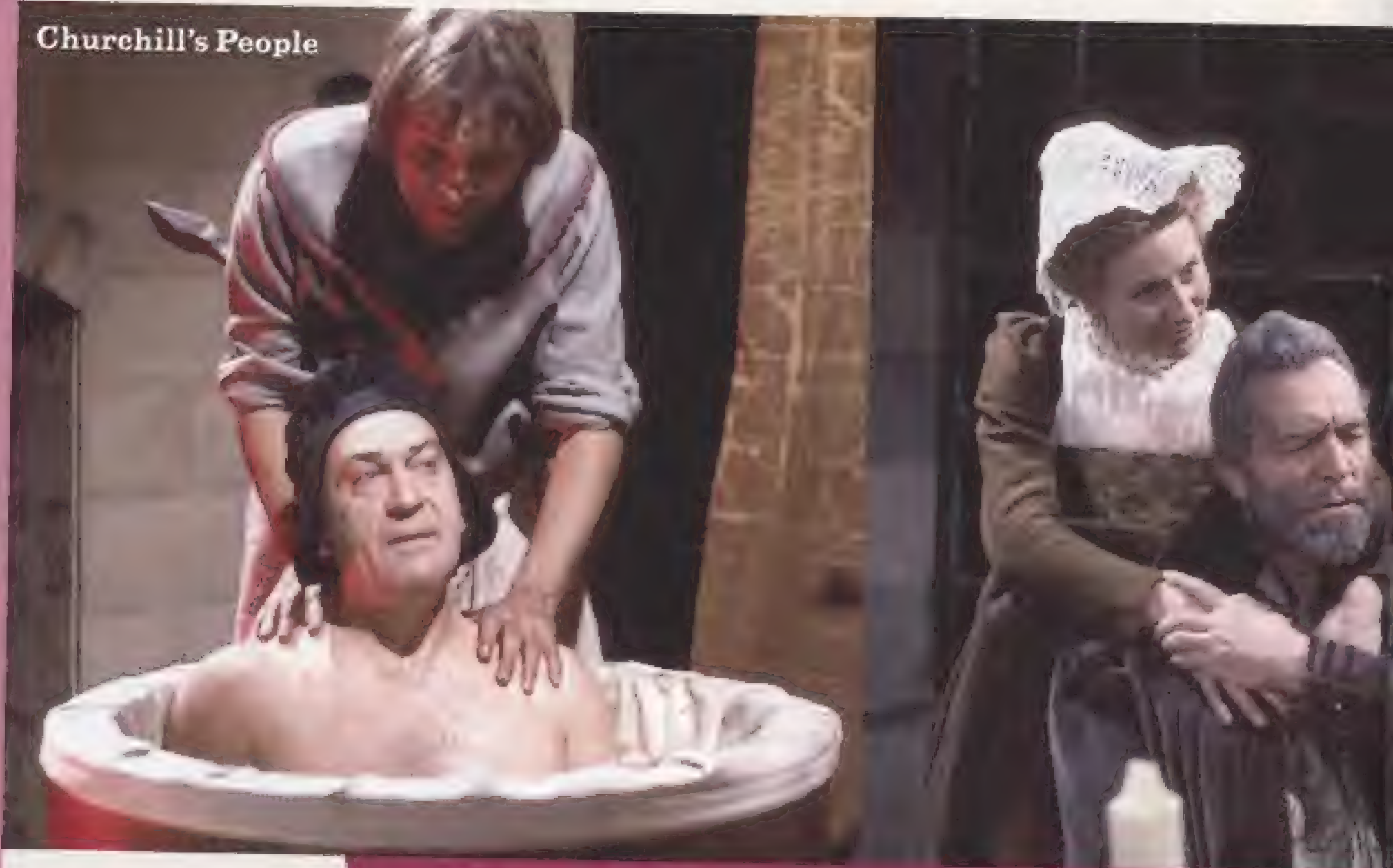
Doctor Who's return in an everyday story of smuggling folk, again at the start of September, was effectively a coda for the Hartnell era; although by the beginning of August a run of 26 (that number again) new episodes had been booked, the original star

than lose his days off. It was this request from the lead actor that would have the first major knock-on effect in reducing the number of weeks Doctor Who would be on air ...

**D**espite the impending reduction, 1968 saw Doctor Who on BBC1 for all but four weeks – thanks to the scheduling of a repeat run of The Evil of the Daleks between the end of The Wheel in Space and the start of The Dominators, which was broadcast from early August 1968 – weeks ahead of the usual BBC Autumn launch. The motivation behind this early start was events on the commercial channels. A number of ITV regions, such as Associated-Rediffusion and ABC, had lost their franchises, and their successors, like LWT and Yorkshire, were poised to unleash their new range of programmes at the end of July. As such, the BBC wanted some of its trusted shows ready to repel a volley of exciting new commercial offerings ... which, due to almost immediate industrial action at ITV, were delayed for a few weeks anyway.

The manner of production adopted from September 1968 forced a reduction in episodes in the long-term since an extra week of filming was now allocated to each story, breaking up the gruelling one-week turnaround per episode in force for the previous

### Churchill's People



would only be in the first four of these. The pace for the series' new star, Patrick Troughton, did not let up. With the new lead deemed a success by the end of 1966,

another rather odd batch of 23 episodes was booked at the end of January 1967. Once again, there was some cautiousness during the Spring and it was debated as to whether Doctor Who should conclude at the end of the year and be replaced by a new show called Bonaventure. The inferno of the Dalek city on Skaro brought 43 weeks of episodes for BBC1 viewers to a climax at the start of July 1967, shortly before the recording block – also of 43 episodes – concluded.

Whatever the expectations of the Bonaventure pilot, they did not stem Doctor Who's flow at this point. The Tomb of the Cybermen was a key element of BBC1's September 1967 selection, and within weeks another 24 shows had been confirmed. March 1968 saw yet another 24 editions scheduled for production – eight of which would form a pilot serial to reformat Doctor Who for the new decade after the summer break. Doctor Who's first-run episodes ended temporarily at the start of June after 44 weeks, while Troughton had endured 46 recordings in one run and was feeling the strain. Already he had asked the production team to allow more time for pre-filming on each serial rather

## The Churchill's People disaster had a knock-on effect for all BBC dramas

five years. A further 22 episodes were ordered in late September, with a final four tacked on at the start of November. As such, rather than recording well over 40 shows in one go as before, Troughton and his team would only be producing 34 and with no overlaps of story for the regulars to juggle. This shortfall would be masked by the fact that rather than recording one or two stories in advance for Autumn 1969, taping would conclude with the final broadcast episode of the season. The reason? For the first time, Doctor Who would not be present in BBC1's Autumn schedule. On the other hand, in future the series would be ordered in complete seasons rather than the smaller tentative batches of the previous six years.

Although Doctor Who's ratings had admittedly not been at their best during 1969 due to the likes of Steve Burton and the arboreal Lord Greystoke, it was in fact the BBC's high esteem for the series which caused its deferral from September 1969 to January 1970. BBC1 was to start operating a colour service from mid-November 1969, and the Corporation did not wish



Doctor Who to get lost in the changeover period – but to burst from the screens as a cornerstone of the channel's first full colour season. Meanwhile, some of the shows scheduled for Autumn 1969 were made in monochrome such as *Counterstrike*, the BBC's attempt at an adult SF thriller like ITV's *American* import *The Invaders* but on a very low budget. Other shows – such as *Dad's Army*, *Monty Python's Flying Circus* and *Dixon of Dock Green* – were now being made using colour technology, but would only be seen in black and white on their initial BBC1 broadcasts.

The drop in the number of episodes was thus even more pronounced in terms of transmission as viewers were to discover that *Doctor Who* was running only 25 weeks rather than the 40 shows seen in 1968/69. Production now began in September for the series to debut as part of BBC1's New Year line-up, while taping would conclude at the end of May a few weeks before transmission. While this was still a respectable number of shows, the BBC was not entirely convinced that, after its low ratings in 1969 and its poor performance compared to their latest SF hit *Star Trek*, the Doctor would be kept on for the new decade. In January 1970, producer Barry Letts drafted outlines for the first two 45-minute episodes of *Snowy Black*, a potential *Doctor Who* replacement about the misadventures of an Australian in London.



Churchill's People

Thankfully, we were spared *Crocodile Dundee* 16 years early, and *Doctor Who* was guaranteed another 25-week run with its new star, Jon Pertwee, by February.

So, *Doctor Who* settled into a new routine for the next few years. When Pertwee was contracted for his third innings as the Doctor in May 1971, it was for 26 shows – on par with the increasingly rare six-month series such as LWT's equestrian reworking of *The Adventures of Black Beauty*, ITC's lacklustre European intrigue with *The Protectors* (starring a bored-looking Robert Vaughn) or the excellent hour-long wartime drama *Manhunt*. February 1972 saw the production team going back to the 1960s trick of recording one story for the next season on the end of the current one, with *Peepshow* (latterly *Carnival of Monsters*), *The Time Warrior* and *Robot* made in this fashion over the next three years. With 26 shows seemingly guaranteed per season, *Doctor Who* was sitting pretty as a major element of the BBC's line-up each spring.

Then in 1974, it all started to go wrong for BBC Drama series that committed themselves to six-month runs. Having scored major critical and ratings hits with a period adaptation of John Galsworthy's novels as *The Forsyte Saga* in 1967, the BBC followed up with similar items such as a 20-part version of Tolstoy's epic *War and Peace* in 1972/3. Their next endeavour was six of Anthony Trollope's novels under the title *The Pallisers*. This 26-part extravaganza – during



The Pallisers

which floor assistant John Nathan-Turner became chums with the likes of Philip Latham, Barbara Murray, Moray Watson and Anthony Ainley – started recording in June 1973 and was set to debut in January 1974, by which time 15 of its shows would be safely committed to tape. The fortnightly schedule meant that the last instalment would be recorded about a week or so before transmission on BBC2.

Everything went fine for almost a year ... and then, in late May 1974, it all went very badly indeed. Industrial action struck Television Centre, forcing most of the first studio for *Robot* to be rendered useless, with the sets left standing for *Blue Peter* to transmit from the Doctor's lab when their own backdrops were unavailable. *The Goodies*, *The Cornforth Practice*, *Porridge* and other series were all critically hit, with recordings delayed by months or abandoned altogether. And *The Pallisers* – now almost at its conclusion and with the final transmission dates bearing down on it – lost vital studio time with the result that its last two instalments could not be completed in time for transmission in July. Whoops. So, since recording could now not start again until August, BBC2 abandoned the costume epic 100 minutes short of the end and began a rerun from Part One ... with the conclusion of Trollope's battle for family supremacy not made available until November.

Unfortunately this major embarrassment for the BBC – and major disappointment for middle-aged romantics – came too late to warn them about the dangers of committing to such long runs of drama programmes. During 1973, the BBC – eager for more co-productions with American money – pitched an anthology series of dramas about English heritage to Universal MCA. They suggested entitling it *Churchill's People* since the 26 proffered plays were vaguely based on chapters from Winston Churchill's *The History of the English Speaking Peoples*. Recording on the highly stylised and horrifically studio-bound plays – which made *Underworld* look like *Star Wars* – had kicked off in January 1974. The minimalist results were, well ... 'different'. BBC1 controller Bryan Cowgill viewed the early plays and deemed them untransmittable. But by then the groundbreaking work had been announced from the rooftops and there was no backing down.

Too embarrassed to preview *Churchill's People* to the press, the BBC signalled to the critics that all was not well in the state of Wood Green. Thus, while Tom Baker was an almost immediate hit with his debut in *Robot* on Saturday 28 December 1974, the appearance

**Top Dramas:** *Shoestring* (BBC's quirky radio private eye starring Trevor Eve); *Secret Army* (WWII escape route drama from BBC); *Roots – The Next Generation* (BBC presentation of American negro heritage); *All Creatures Great and Small*

## Season Eighteen

(28 programmes: August 1980–March 1981)

BBC1: Saturdays: 6.15pm to *Meglos* Part Two, then 5.40pm to *State of Decay* and 5.10pm from *Warriors' Gate*

Finally, after 17 years, ITV gets its Saturday act together. They outbid the BBC for football coverage and bring in *The Big Match* to close Saturday nights as well as networking and promoting the evening's programmes. The revamped *Doctor Who* for the 1980s kicks off between the car-chases of *The Dukes of Hazzard* and the *News* – but is hammered within weeks by the glossy *Buck Rogers in the 25th Century* which offers hi-tech SF adventure and wins double *Doctor Who*'s audiences, with even *Jailhouse Rock* on BBC2 rating higher than Part Two of *Meglos*. Frantic time-slot changes pull *Doctor Who* earlier in the evening, only allowing *Buck* to get an ever better hold on the



viewers as the Doctor overlaps with boogie-bot *Metal Mickey* and his erstwhile alter-ego *Worzel Gummidge*. After Christmas, *Doctor Who* regroups before the *News* at 5.10pm where the Master's return guarantees a million more viewers than ITV's *Search for a Star* and over half a million more than its follow-up, the lame *Punchlines*. But ratings are still down and *Doctor Who* has taken its first major beating.

**Audience Size:** 5.8M average (max: 7.8M for *Warriors' Gate* Part Four; min: 3.7M for *Full Circle* Part Two)

**Reaction Index:** [selected episodes] 63 average (max: 69 for *State of Decay* Part Three; min: 59 for *Warriors' Gate* Parts One and Four)

**Top Dramas:** *Dallas* (big Aaron Spelling oil-fields soap on BBC); *Hart to Hart* (husband-and-wife crime capers on ITV); *Juliet Bravo* (woman takes charge of Northern cop shop on BBC); *Starsky and Hutch*

**Top Telefantasy:** *Hammer House of Horror* (ITV's latest horror anthology); *Buck Rogers in the 25th Century* (nuff said!)

## Season Nineteen

(26 programmes: January–March 1982)

BBC1: Mondays at 6.55pm and Tuesdays at around 7.05pm

Moving to weekdays, *Doctor Who* followed the news round-up *Nationwide* and preceded amiable American series like *The Rockford Files* and *Bret Maverick* on Monday, or David Coleman's increasingly popular *A Question of Sport* on Tuesdays. Although *Doctor Who* made a major recovery, the show was still trailing the





◀ **ITV opposition.** Mondays had a combination of news or the Central soap *Crossroads* before 7pm, followed by Judith Chalmers hosting the popular *Wish You Were Here* which netted five million more viewers than Peter Davison and his chums. Even Chalmers' replacement, *Nature Watch*, managed 13 million. Tuesdays saw *Doctor Who* close the gap on the popular *Give Us A Clue* charades quiz and *Reporting London* which averaged just under 12 million. Nevertheless, *Doctor Who* was consistently trailing ITV ...

**Audience Size:** 9.3M average (max: 10.4M for *Castrovalva* Part Four; min: 8.1M for *Time-Flight* Part Four)  
**No Reaction Index recorded**  
**Top Dramas:** *The Gentle Touch* (Jill Gascoigne leads LWT city crime squad); *Hart to Hart*; *Minder* (Euston's low-life comedy drama with Dennis Waterman); *Dallas*

## Season Twenty

(22 programmes: January-March 1983)

BBC1: generally Tuesdays around 6.50pm and Wednesdays at 6.45pm

Generally following *Nationwide* on Tuesdays and Wednesdays, *Doctor Who*'s anniversary season of returning friends and foes preceded forgettable items like *Vox Pop* on odd episodes, and *A Question of Sport* on evens. But, the audiences was going down by a couple of million and was now some way behind ITV opposition – the increasingly popular Yorkshire soap *Emmerdale Farm* (averaging 12 million) on Tuesdays and the long-running ratings favourite *This Is Your Life* (netting over 15 million) on Wednesdays. Not a good year for *Doctor Who* to make headway against established opposition.

**Audience Size:** 7.0M average (max: 7.7M for two episodes inc. *Snakedance* Part Two; min: 5.8M for *The King's Demons* Part One)

**Appreciation Index:** 67 average (max: 70 for 3 episodes inc. *Arc of Infinity* Part Two; min: 63 for *The King's Demons* Part Two)

**Top Dramas:** *The Professionals*; *The Gentle Touch*; *The Citadel* (AJ Cronin adaption on BBC starring Ben Cross); *Bergerac* (beautiful BBC sleuthing on Jersey starring John Nettles)

## The Five Doctors

(1 programme: November 1983)

BBC1: Friday at 7.20pm

Sandwiched amidst the annual BBC's *Children in Need* telethon – which until the late 1980s was not a ratings winner – *Doctor Who*'s birthday celebrations attracted a larger than usual audience and was the most watched BBC broadcast of the day ... but still enticed little more than half the audience who had tuned into the explosive escapades of *The A-Team* from 7.30pm, and less than the 12 million watching Judi Dench's LWT sitcom *A Fine Romance*.

**Audience Size:** 7.7M  
**Appreciation Index:** 75

of Churchill's *People* two days later provoked comments such as "co-production disaster". Ratings plummeted to around a million, and the show was rapidly pulled from its 9.25pm primetime slot to languish late night for the rest of its run. As BBC Director of Programmes Alasdair Milne recalled, "We never did again 26 weeks of anything. If I learnt anything I probably learnt that it was too grandiose a venture."

By this time, most hour-long dramas were indeed running to only 13 weeks or so, such as Sunday night family favourites like the trucking tribulations of *The Brothers* or romantic Cornish history with *Poldark*. The police show *Softly, Softly: Task Force*, which had been on-air for six months through to 1971, had already dropped to 20 episodes in 1972, then 18 in 1973 and the Autumn 1974 season saw it now reduced to the prescribed Baker's dozen which it would barely rise above for the rest of its life. Its ancestor, *Z Cars*, which had happily notched up 30 shows in the 74/75 season was curtailed to a mere 13 programmes per run from January 1976. ITV children's film series such as *The Famous Five* (starring future *DWM* editor Gary Russell) which were shot in seasons of 13 would now air in two batches to allow for more variety in the scheduling. In 1976, ATV's nineteenth century drama *Clayhanger* was ITV's last 26-part drama series for many years. By the end of the decade standard 50-minute BBC drama was down to 13-week runs of *Blake's 7*, *Quiller*, *Secret Army* and *All Creatures Great and Small*.

**I**n the meantime, *Doctor Who* miraculously held onto its 26-week schedule. Well – more or less. And it was back in its rightful place of a September start (as nature, or at least Sydney Newman, intended) thanks to a truncated début season for Tom Baker in 1974 – a knee-jerk reaction to the lunar odyssey of *Space: 1999* from ITV. Gerry and Sylvia Anderson's latest SF offering was the most expensive TV series ever made in the UK, and with American stars and top-notch effects had already got BBC executives twitching in advance of its predicted September 1975 début. The BBC was determined to put the boot in. Never mind a summer break for the *Doctor Who* team who had been at work since September 1974 – having completed the current season they could then launch back into production almost immediately in March, and so have a new season ready to début a week before ITV's blockbuster, win the audience over, and smash Lew Grade's pretender to the teatime throne off the TV charts. And – thanks to some terrible non-networking by ITV – that's just what happened.

### Angels



So, *Doctor Who* was secure with an annual 26 shows airing from September to March – not forgetting a few weeks of repeats in the summer. And if a strike hits, well, the modular nature of the show means that a story about a mind-stealing alien scientist in Cambridge can just be abandoned without any of the fuss which hit the climax of Plantagenet Palliser's rise to power. By now, almost all other drama series had dwindled to 13 shows per season or less, while *Doctor Who* acquired an ambitious new producer who pushed the quota for the 1980 season up to an incredible 28 episodes – "the longest in ten years" as John Nathan-Turner continually reminded anyone within earshot. Indeed, the BBC maintained *Doctor Who* at a consistently greater number of shows than the rest of their drama output for some time.

The way ahead for *Doctor Who* really meant the time-slot and day change which we saw last time – deserting the Saturday slot,

**By the end of the 70s  
 most BBC dramas  
 ran for only 13 weeks**

### All Creatures Great and Small



where it was having its teeth kicked in by *Buck Rogers in the 25th Century*, to a new haven where half-hour drama could air 26 or more episodes per year. And where was this Shangri-La where shows retained a 1960s style longevity? Yep – bi-weekly soaps. The BBC hospital soap *Angels* had already successfully gone through the process; up from around 15 50-minute shows a year from 1975 to 1978 to around 30 half-hour editions on a bi-weekly basis from 1979 to 1983. Its new stablemate *Triangle*, was also to notch up a triple run of 26 from 1981. And the great thing which this slot change offered the BBC for *Doctor Who* was the optical illusion that although it was still making an annual 26 shows ... it was only on air for 13 weeks.

Thus *Doctor Who* was brought in line with others of its ilk – maintaining quantity but occupying the same quarter of a year as other hit series, this severely diminished its profile in the audience eye during any 12 months (even with summer repeats). Of course, this now also locked it back into a New Year début – something which Nathan-Turner was less than happy about. Thinking ahead to the 20th anniversary as early as August 1981 (even before the new twice-weekly slot had begun), the producer asked his superiors for permission to omit a Summer production break in



the next year, and so put the next season on air in September 1982, ready to have *Doctor Who* back in the Autumn for 1983. Unfortunately, such plans were scuppered by the fact that Peter Davison was also starring in BBC sitcom *Sink or Swim* – a more palpable ratings hit than *Doctor Who* – and so *Angels* aired in September 1982 after all.

By 1984 it was time for the BBC's next illusion. The number of weeks had been decreased but the number of episode kept the same ... so now let's reduce the number of episodes as well, bringing *Doctor Who* into line with 50-minute drama rather than its antiquated half-hour format. Anyway, from Spring 1985 we want the weekday slot to show off this amazing new Albert Square backlot that we've spent so much dosh on. So, after Nathan-Turner's budgetary calculations proved that 50 minutes was a non-starter, *Doctor Who* was back on Saturdays from New Year 1985 with 13 45-minute escapades.

The unfortunate and unconnected issues of *Doctor Who*'s suspension (excessive violence, falling ratings, Michael Grade not understanding SF, loud coats) now allowed the BBC's final illusion to clip the series' wings after keeping it in an extended form for so long. To stem the death threats to BBC executives



The Trial of a Time Lord



Blake's 7

Of course, the fans weren't taken in for a moment. As early as the DWASocial 5 event in April 1985, Nathan-Turner reacted badly to the suggestion of his former buddy Ian Levine that the BBC would try such a trick. "There is no truth in the rumour that the show will be reduced to 20 episodes," he stated ... only weeks before he himself was told by his boss Jonathan Powell that *Doctor Who* would be reduced to a mere 14 shows for 1986. By early June 1985, even *The Sun* knew that how many shows were lined up for *Doctor Who*'s return – all confirmed by a BBC Enterprises fax which found its way through the wires to a wrong number.

Seizing upon *Nineteen*, Paul Hardcastle's preachy disco-pop technohit about the Vietnam War, high-profile fan magazine *DWBulletin* broke the news on Wednesday 11 September 1985 with the headline "In the 1960s the average length of a *Doctor Who* season was forty-two episodes. In 1986 it was ... f-f-f-fourteen." The lead story by J Jeremy Bentham, a voice every bit as trusted in the fan community as the sombre tones of Richard Dimbleby had been to a nation three decades earlier, confirmed the rumours to be true. The BBC had finally brought *Doctor Who* into line with the rest of its product after managing to sustain it with a quota well above average for over a decade since the Churchill disaster. In the meantime, the increasingly few American series which performed well enough to please producers, sponsors and networks would aim to supply 22 or 24 shows per annum (unless, naturally, they were *Moonlighting*, a show which got so ridiculously behind in its shooting schedule that the characters would make reference to it in the narrative itself).

**A**s we all now know, f-f-f-fourteen weeks was where *Doctor Who* remained until other factors meant that for its 1990 season it could be rationalised down to zero ... pending an injection of yankee dollars. By now, that lucrative back catalog of several hundred shows had been built up for syndicated sales.

Despite its 14-week status, *Doctor Who* wasn't treated any worse than other BBC drama series of the time – in fact average runs of other show would now often be ten or below. Even the new Saturday night phenomenon of *Casualty* only began with a 13-episode run in September 1986, concluding in December on

**The 14-episode Trial season saw the show brought into line with most other series**

an annual basis until it was slowly allowed to creep through to February in 1992, and from thereon further and further round the calendar in increasingly sporadic and pre-empted runs. Here, in the 21st century, the term 'season' is almost meaningless. *Casualty* and *Heartbeat* seem to run almost eternally each weekend with haphazard gaps for mini-series or Eurovision, their large bands of regulars allowing simultaneous production of episodes. *The Bill* appears and vanishes in the schedules at a whim. In January 2003, the final straw came when, upon opening the

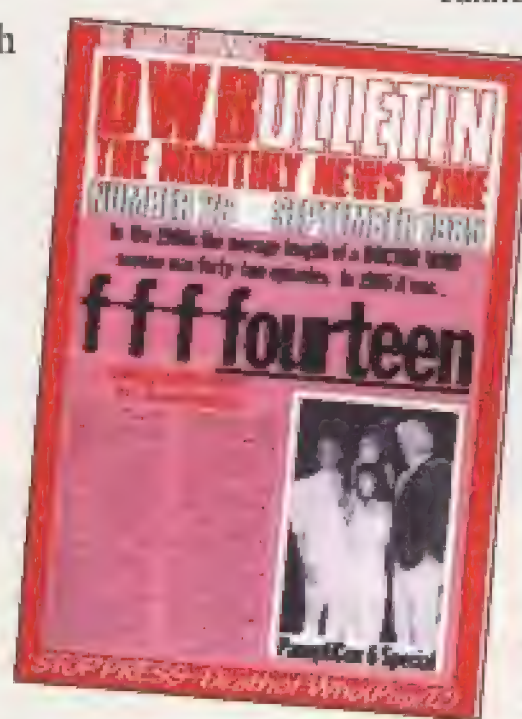
*Radio Times*, I discovered that *A Touch of Frost* was back on Sunday night for "the first of three new stories from the tenth series [and] the next story in the series will be shown later in the year." So – that's not a series then is it? It's a batch of one-offs which ITV1 uses to prop up the schedule between reality game shows.

All in all, *Doctor Who* didn't have a bad innings. 26 seasons is something that other non-soap dramas can only dream of – even George Dixon only notched up 22, and across the Atlantic other contenders are only of the scale of the James Arness western *Gunsmoke* (20

seasons), the canine capers of *Lassie* (17 seasons), the ups and downs of the Cartwright family in *Bonanza*, South Fork business back-stabbing from *Dallas* and its Californian spin-off *Knots Landing* (14 seasons apiece). They just don't make 'em like that any more.

Of course, it would be nice to be able to blame Conservative Prime Ministers for all the bad things in life (or Prime Ministers in general come to that), but the fact of the matter was that as television became more and more ratings conscious, knee-jerk reactions to viewing figures were what was required to keep bums on seats ... and a television hero like *Doctor Who* with the capability to fight monsters and evil-doers for six months of the year without pause for breath simply didn't fit into the landscape of television which emerged in the 1980s.

In many respects, the 13 shows currently in production at BBC Wales are as spectacularly brave a commitment as the 52-week gambit played by the Corporation four decades ago ...



by outraged obsessives in the wake of Season Twenty-Three's deferment, the BBC Press Office issued a bulletin on Friday 1 March 1985 in which Bill Cotton, Managing Director of BBC Television decreed "Doctor Who will be on air in 1986, as it is in 1985, and as it has been for each of the past 22 years." The clever wording indicated that there would still be an annual fix of *Doctor Who* for the addicts ... "Instead of returning in January 1986," continued Bill, "we shall wait until the start of the Autumn schedule, and then *Doctor Who* will be a strong item in the mix." So, good news that *Doctor Who* will be back in the Autumn – but glossing over the loss of the entire 85/86 season. "We are also going to go back to the old tradition and have 25-minute programmes rather than the 45-minute version running at the moment ... with a 25-minute length we can run the series for a greater number of weeks."

Hurrah! A greater number of weeks. Hang on! A greater number of weeks! Well, you've already reduced weeks by going bi-weekly, and then reduced episodes by going double-length ... and so now you're reducing time as well. A bit of clever wording means that you can virtually halve the season while showing you're increasing it and – like any logic trick in a *World Distributors Dalek Annual*, everyone under the age of six will be convinced by this illusion.



Big Finish's **Dalek Empire III** CD series began its epic six-part run at the end of May. Author, director and self-confessed Dalek nutter **Nick Briggs** stops to ponder just what the hell he thinks he's playing at ...

**S**ometimes I think I need to be a Dalek in order to get this job done. After all, they are methodical, unstoppable, always in control of what they're doing, never doubt themselves and never entertain the prospect of failure. They also want to kill everyone and take over the universe, so, on second thoughts, perhaps I don't need to be a Dalek at all. But you've got to, at least, respect their unswerving determination.

I had something like that determination to create the *Dalek Empire* series in the first place. I'd already successfully rehearsed my justifications for it with Big Finish's owner, Jason Haigh-Ellery, before we'd even got the *Doctor Who* licence. And then, in 1999, that licence materialised, and I nearly forgot about a Doctor-less Dalek series. For a while, I was too busy to think about it. Naïvely, I think I expected Big Finish *Doctor Who* to be almost a re-run of the old Audio Visuals amateur days, where the decision-making process was shared in a co-operative style. But that was not to be, so I began to feel a painful creative vacuum inside me. So, slowly and surely, I drew up my plans for the Daleks. There was a moment of friction when my dear friend and Big Finish producer Gary Russell started making my plans for me; but I suggested to him that *Doctor Who* was his sandpit and this was mine. Well ... mine and Terry Nation's, and we'd already started playing in it, actually.

So there I was, very nearly creating a series from the ground up. It wasn't initially daunting, because I had the Daleks on my side; and, after all, they'd been with me for as long as I could remember – thrilling and terrifying me in equal measures, more often on the pages of my ancient, battered *Dalek Book* than in their fleeting appearances on the telly. So I didn't really notice that it was a dangerous, risky thing that I was doing. It never occurred to me that people might ask, "Where's Doctor-bleedin-Who then?" and think it was all a pretty silly idea. And the truth is that they did ask that and a lot of people did think it was silly – *Dreamwatch* and *SFX* to be precise. They gave it a right kicking.

Of course, that hurt a bit. But I'd had so much fun, writing it, working on the scripts with John Ainsworth, casting it, directing it, doing Dalek voices, sound designing, doing the music ... My creative vacuum was now overflowing with creativity and heaps of fun! It didn't matter. The series would end with the galaxy consumed in the fires of an inter-dimensional Dalek war, and I'd find something else to do. Maybe another *Doctor Who*. I mean, Gary was still talking to me ...

But then things started to move beyond my control. Sneaking out from their hiding places like ambushing Daleks, people were starting to like *Dalek Empire* and, more importantly for Jason, they were buying it. So I did another series. This time, I faltered with the script a bit. Started having nightmares when Dave Owen's *DWM* reviews all said "... what a shame Briggs has squandered the potential of the first series and simply rehashed a bunch of second rate—" *Aaargh!* It was horrible. Yes, I was being a big old

baby and had forgotten for a moment or two that I had, to me, the best job in the world. What was I finding so difficult? I still had the brilliant Mr Ainsworth, I still had the wonderful Sarah Mowat, Mark McDonnell and Gareth Thomas in my cast. It was going to be a blast. And that would be it. And it was a blast. But it wasn't it, was it?

Sales were good. People liked it. Dave Owen was kind. Probably a good idea to do more. But this time, I really did think the story was over. I'd killed off Sarah, Mark and Gareth (which really hurt me!) – but hold on, John Ainsworth was still alive. Maybe I'd change the whole format and get my two favourite *Dalek Empire* fans to help me write an anthology series. But Rob Shearman and Clayton Hickman threw the commission back in my face. Luckily for me, with it came a deluge of blush-making praise for the series which (along with the beautifully machine-washed *Dalek Invasion of Earth* DVD) quite simply inspired me to write more. And more and more. I was supposed to be writing *Creatures of Beauty*, but I found myself writing *Dalek Empire III* plots instead. It's always more fun to do something you're not supposed to be doing. Maybe that's what motivates the Daleks too. Hm. Maybe not.

HIS

# DALEK MATERIALS







ut then things seemed to run even further out of control. There were all the nagging feelings of impending failure again, of course – and this time they may turn out to be justified [Find out on page 48 – Ed]! But it was the story itself that seemed to be hard to control. Now, I know that's daft. It's me writing the story. I'm doing all the voices in my head as I write it. I know that. Don't call an ambulance. I'm fine. But there's something about the human imagination that seems unpredictable and almost wilful. It's something I've discussed a lot with my good friend Rob Shearman. Rob's a much more mature writer than I am. He understands the process and is keenly aware of the interaction between character and the theme of the play he's writing. But at the same time, he dares to let it all run wild and smash itself to pieces. He wants it to run out of control, because he knows that's when the good stuff happens. And, for better or for worse, some of that has rubbed off on me. I think I'll always want to control and structure my stories more than Rob does – I'm not brave enough to let go the way he can – but *Dalek Empire III*'s story glides a little more on the wild side.

So, come to think of it, I don't think I need to be a Dalek at all. When it comes to the crunch, they're the most afraid of all. They're afraid of not being in control, of not being able to kill everybody and not being able to conquer the entire universe. Wanting and needing power is a scary trap. It may even be that creative vacuum I felt all those years ago.

What I've tried to keep learning this time round is to embrace the lack of control and to find new things. As a result, when I wrote the first draft of Chapter One, I hardly panicked at all when John Ainsworth and Rob Shearman both pinpointed a really creaky bit of exposition. My solution made Rob laugh: instead of cutting the line, I wrote three preceding chapters to explain it! Suddenly, in the moment of loss of control, a load of other characters were created. Then, as a result of that, I was drawn to cast people from a source I wasn't intending to use.

I went to the Orange Tree Theatre in Richmond, saw three superb actresses (Claudia Elmhirst, Laura Rees and Ishia Bennison), got them in for a chat, then cast them. The reality and energy they bring to the series is, for me, remarkable. I'd initially thought that my two surviving characters from *Dalek War* – Siy Tarkov and Saloran Hardew – would be the mainstays of this sequel, but the 'out of control' factor pushed them a little down the pecking order. Now, Ishia plays Frey Saxton, the head of the ecologically-



William Gaunt (Georgi Selestru) prepares to battle the Daleks again.



Briggs, Claudia Elmhirst, David Tennant (Galanar) – and some Daleks!



Writer and director Nick Briggs calls the shots

mind Graxis Wardens. Laura is new recruit Kaymee Arnod, who plops down onto the planet Graxis Major just when Dalek trouble is brewing. Claudia is Amur, the daughter Siy Tarkov never knew he had. But there's something dark and 'out of control' under her seemingly sweet surface.

Then I really went bonkers and thought I'd just ring up and hire one of my favourite actors from childhood, William Gaunt. I'd loved *The Champions*, an ITC action/fantasy series, even more than *Doctor Who*, and I'd always wanted to be Bill's character of Richard Barret. I say I went bonkers, and I think Bill thought I was a bit bonkers too. He was very shy and unassuming and gave such a subtle performance that I really felt I'd lost control of his character. It was scary for a while, but what Bill did was to create something totally unexpected.



ven the post-production process has been littered with numerous examples of the 'out of control' factor. For example, I played a very early edit of Chapter One to a friend. It was a version in which I hadn't cross-faded scenes neatly and had just roughly cut bits together. But experiencing some of this rough-cut made me realise that I'd accidentally happened upon some more exciting ways of cutting between scenes.

But the biggest, random, 'out of control' element which permeated the story at the heart of *Dalek Empire III* is Philip Pullman's *His Dark Materials* trilogy. It's random, because I'm not exactly a hungry devourer of literature. I rarely have a book on the go and when I do, it takes me ages to read. But Rob bought me *His Dark Materials* for Christmas, and in the final phases of *Dalek Empire III*, Pullman's epic storytelling and narrative style reassured me that it was right to go for the big ideas. Right to tell your story about more than one person and not stick to some tentative, stunted doctrine of narrative cohesion, where the author dare not tell his story from inside the thoughts of more than one character. If you restrict yourself like that, and don't have the courage to let your story and characters smash into each other a bit, you might just as well be a Dalek. And I've always wanted *Dalek Empire* to be about the Daleks, not by them.

To produce, write and direct *Dalek Empire*, I've already had to exert massive amounts of control. I have to write schedules, book studios and actors and Bob the caterer. I have to stick to deadlines, nag my designer and liaise with BBC Worldwide and Terry Nation's estate. I have to be a grown-up, and that often feels like it's crushing the life out of me. So, what I've discovered is that being 'out of control' is the antidote to being a grown-up. It stops you being a Dalek and ensures that you have fun and actually create rather than control. And anyway, I always love it when the Daleks go a bit wonky, scream "Out of con-troll!" and blow up, don't you? **DWM**



L-R: Claudia Elmhirst (Amur), Steven Elder (Siy Tarkov), Nick Briggs (writer/director), Sarah Mowat (Susan Mendes) and Ian Brooker (Mietok) on the last studio day of *Dalek Empire III*.

*Dalek Empire III*, Chapters 1-3 are available now.



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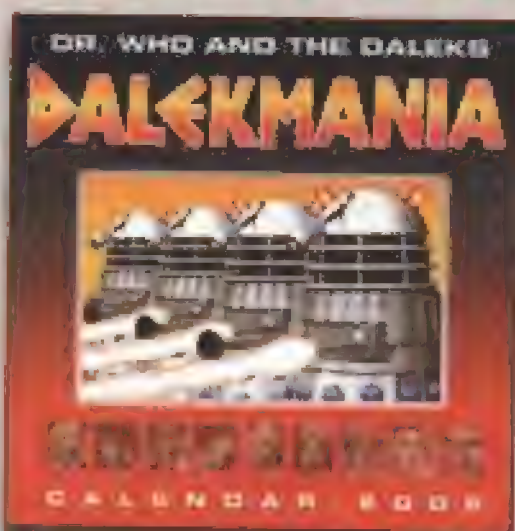


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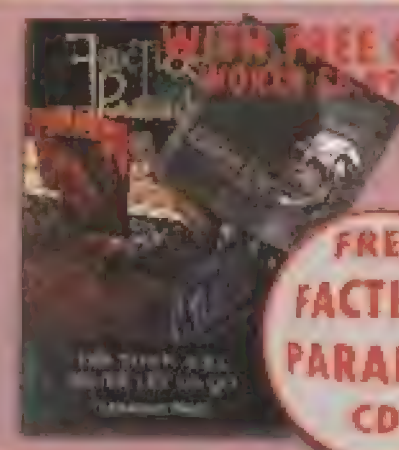
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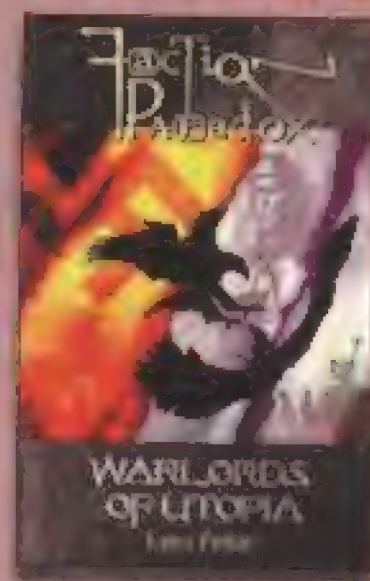
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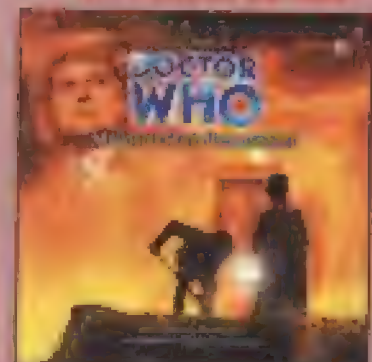
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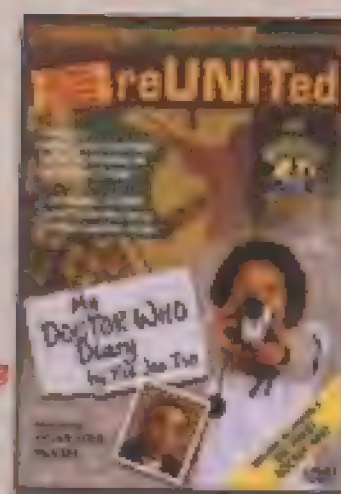


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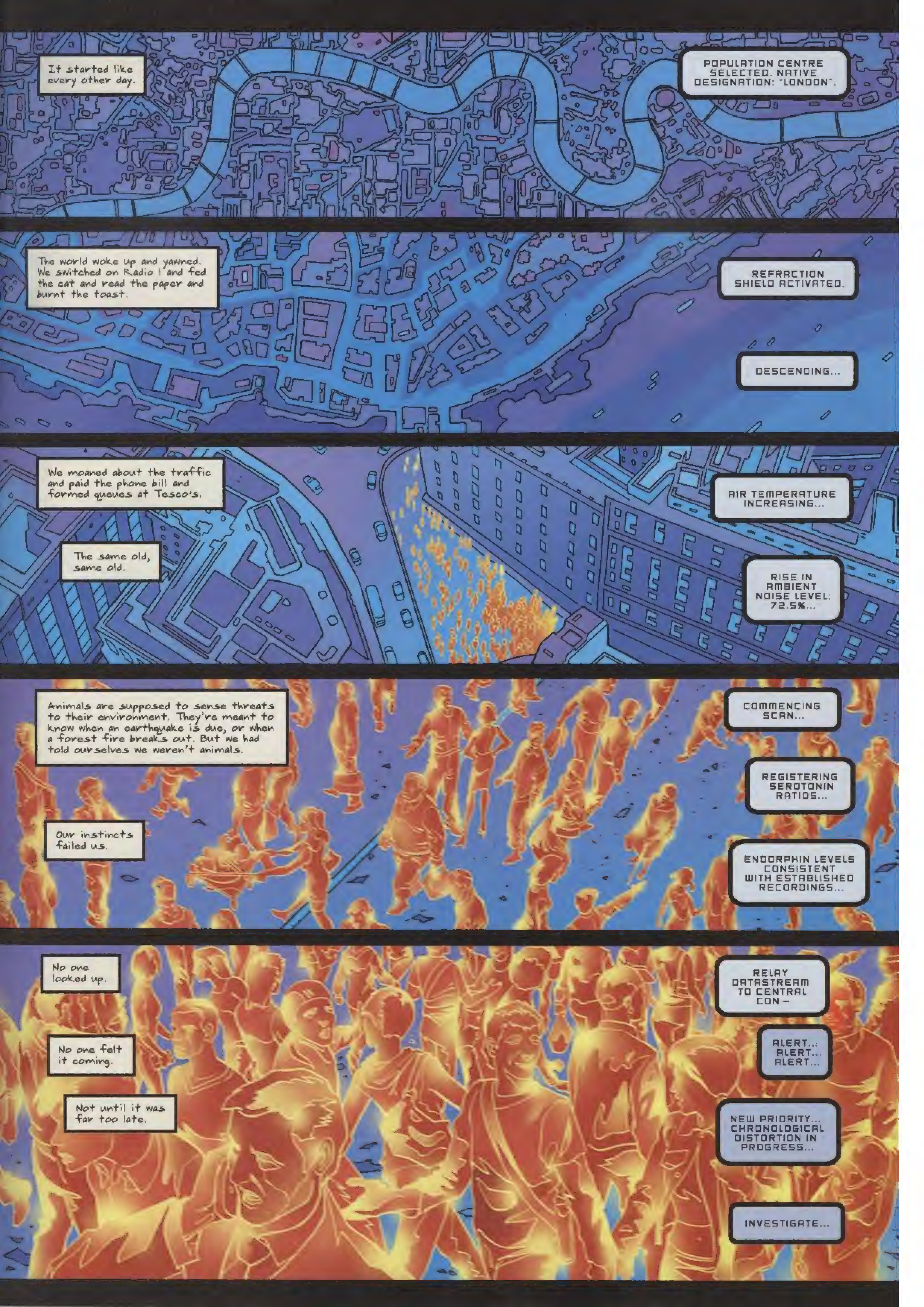


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The world woke up and yawned.  
We switched on Radio 1 and fed  
the cat and read the paper and  
burnt the toast.

REFRACTION  
SHIELD ACTIVATED.

DESCENDING...

We moaned about the traffic  
and paid the phone bill and  
formed queues at Tesco's.

AIR TEMPERATURE  
INCREASING...

The same old,  
same old.

RISE IN  
AMBIENT  
NOISE LEVEL:  
72.5%...

Animals are supposed to sense threats  
to their environment. They're meant to  
know when an earthquake is due, or when  
a forest fire breaks out. But we had  
told ourselves we weren't animals.

COMMENCING  
SCAN...

REGISTERING  
SEROTONIN  
RATIOS...

Our instincts  
failed us.

ENDORPHIN LEVELS  
CONSISTENT  
WITH ESTABLISHED  
RECORDINGS...

No one  
looked up.

No one felt  
it coming.

Not until it was  
far too late.

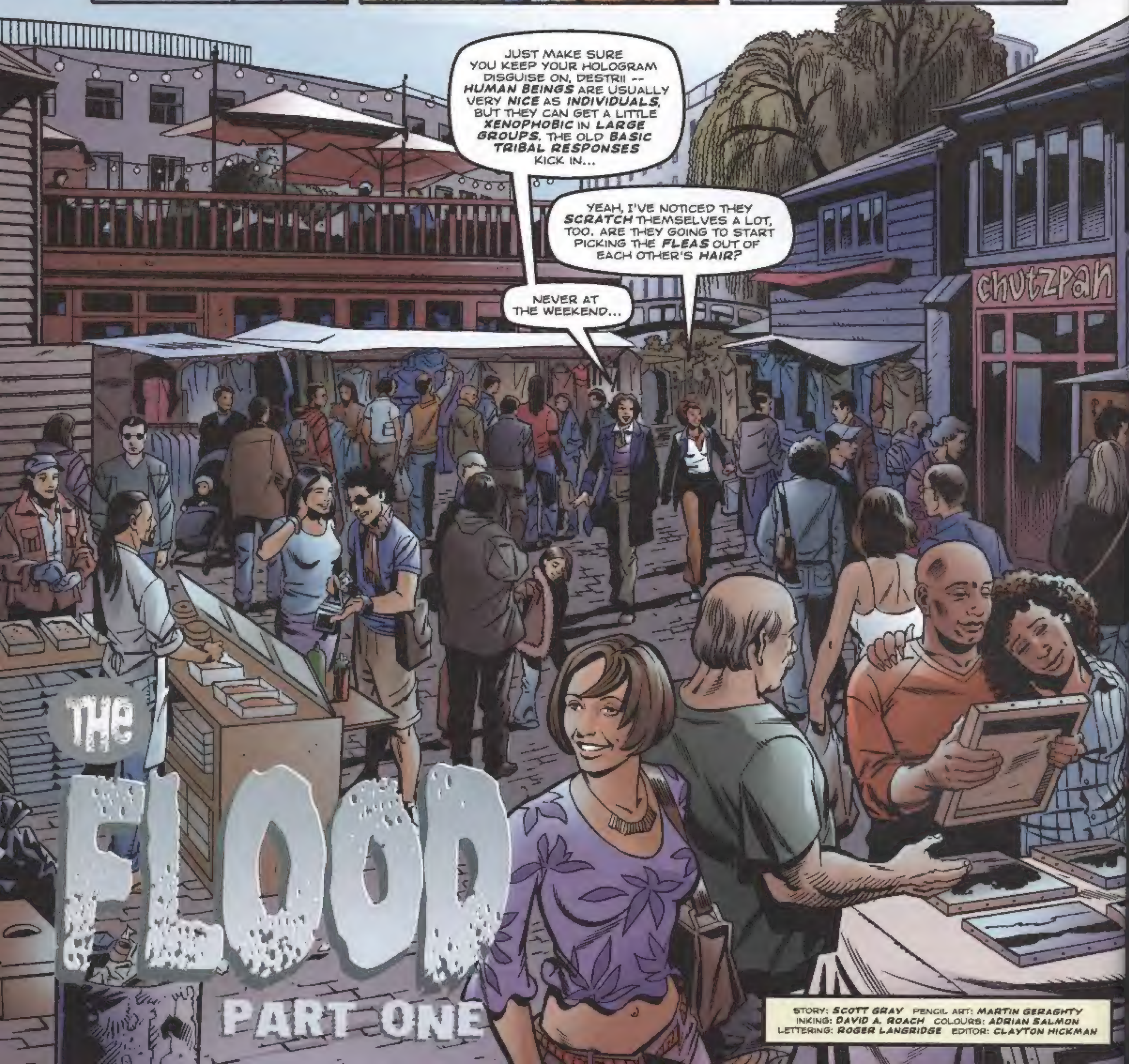
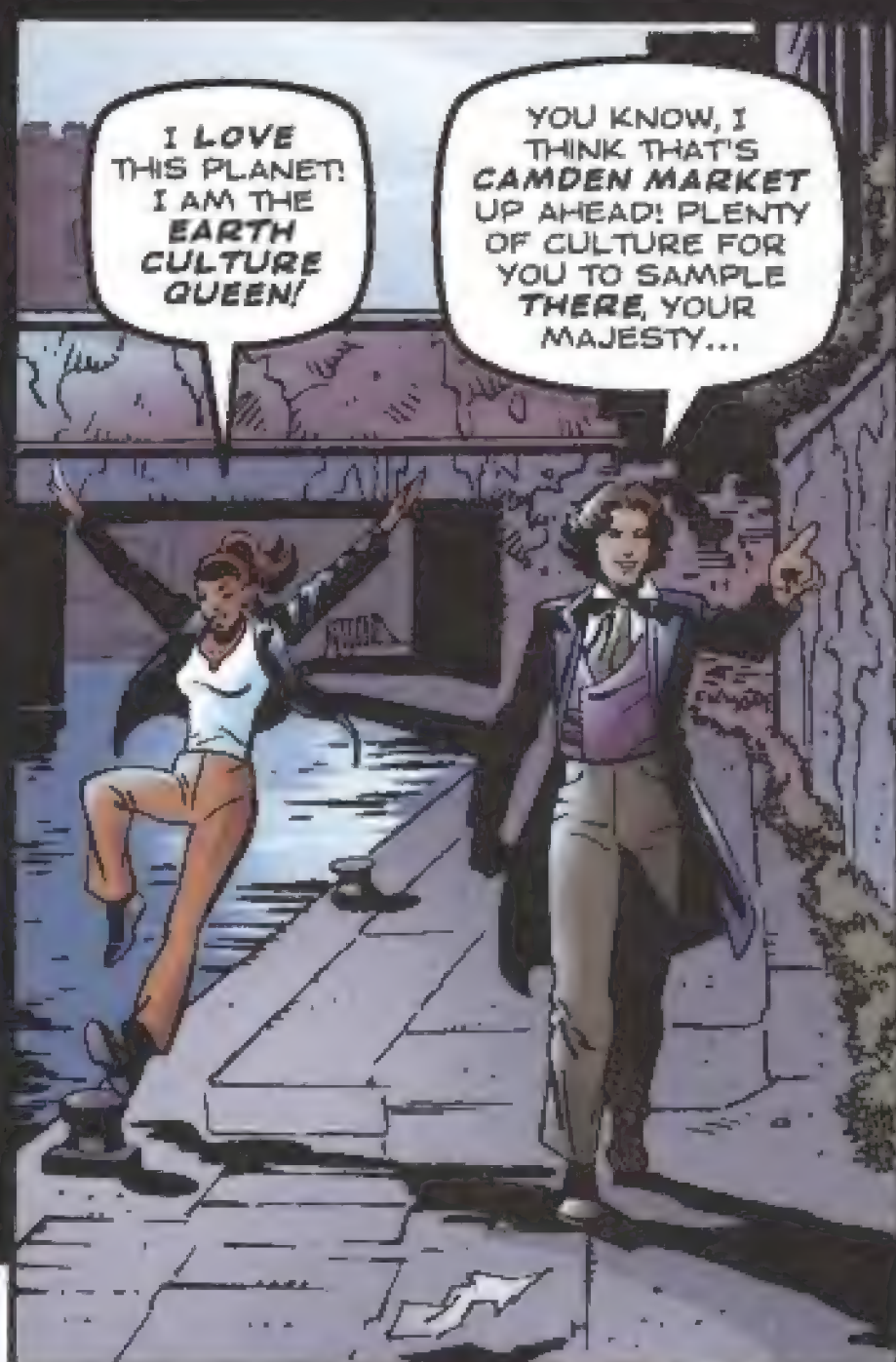
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TO CENTRAL  
CON -

ALERT...  
ALERT...  
ALERT...

NEW PRIORITY...  
CHRONOLOGICAL  
DISTORTION IN  
PROGRESS...

INVESTIGATE...





THIS IS EARTH, RIGHT, DOCTOR? YOU SAID WE WERE DEFINITELY BACK ON EARTH?

OH, YES. LONDON, I THINK, EARLY TWENTY-FIRST CENTURY...

I LOVE THIS PLANET! I AM THE EARTH CULTURE QUEEN!

YOU KNOW, I THINK THAT'S CAMDEN MARKET UP AHEAD! PLENTY OF CULTURE FOR YOU TO SAMPLE THERE, YOUR MAJESTY...

FANTASTIC!

JUST MAKE SURE YOU KEEP YOUR HOLOGRAM DISGUISE ON, DESTRII -- HUMAN BEINGS ARE USUALLY VERY NICE AS INDIVIDUALS, BUT THEY CAN GET A LITTLE XENOPHOBIC IN LARGE GROUPS. THE OLD BASIC TRIBAL RESPONSES KICK IN...

YEAH, I'VE NOTICED THEY SCRATCH THEMSELVES A LOT, TOO. ARE THEY GOING TO START PICKING THE FLEAS OUT OF EACH OTHER'S HAIR?

NEVER AT THE WEEKEND...

# THE FLOOD

## PART ONE

STORY: SCOTT GRAY PENCIL ART: MARTIN GERAGHTY  
INKING: DAVID A. ROACH COLOURS: ADRIAN SALMON  
LETTERING: ROGER LANGRIDGE EDITOR: CLAYTON HICKMAN





DESTRII,  
COME AND  
TAKE A LOOK  
AT -

BIG RUGS!  
SAW 'EM!

I'M GONNA HUNT  
DOWN SOME CHOW, I'M  
STARVING! CATCH  
YOU LATER!



SIGH...

COURAGE,  
DOCTOR... THIS  
IS GOING TO  
WORK OUT...



WELL, WHAT DO YOU  
KNOW? AN ORIGINAL  
BOLAMBAYA! YOU SHOULD  
HANG ON TO THIS, IT'LL  
BE WORTH A FORTUNE  
AROUND 2040...



ICARUS TO  
DAMOCLES, COME  
IN, PLEASE...

GATECRASHER  
ATTENDANCE HAS BEEN  
CONFIRMED.



LOOKS LIKE THE PEASANTS  
EAT A LOT BETTER HERE THAN  
BACK ON OBLIVION!

SO WHERE  
DO I  
START...?



I'LL TRY THOSE WRIGGLY THINGS,  
SWEETIE, AND THROW IN SOME  
OF THAT RED GLOOP AND A  
BUNCH OF THE CURLY WHITE  
CRITTERS...

THAT'S NOODLES WITH  
SWEET AND SOUR PLUS  
KING PRAWNS...

DIDN'T  
I JUST  
SAY  
THAT?



HEY,  
HOP SING!

WHAT?

YOU LOOK JUST LIKE HOP SING! YOU KNOW,  
THE CARTWRIGHTS' COOK ON BONANZA! YOU'VE  
GOT THOSE FUNNY SLANTED EYES!

HA-HA-HA! "OH, MISTER  
CARTWRIGHT, I MAKE VELLY  
GOOD BEEF STEW TODAY, BUT  
MISTER HOSS, HE EAT IT ALL!"





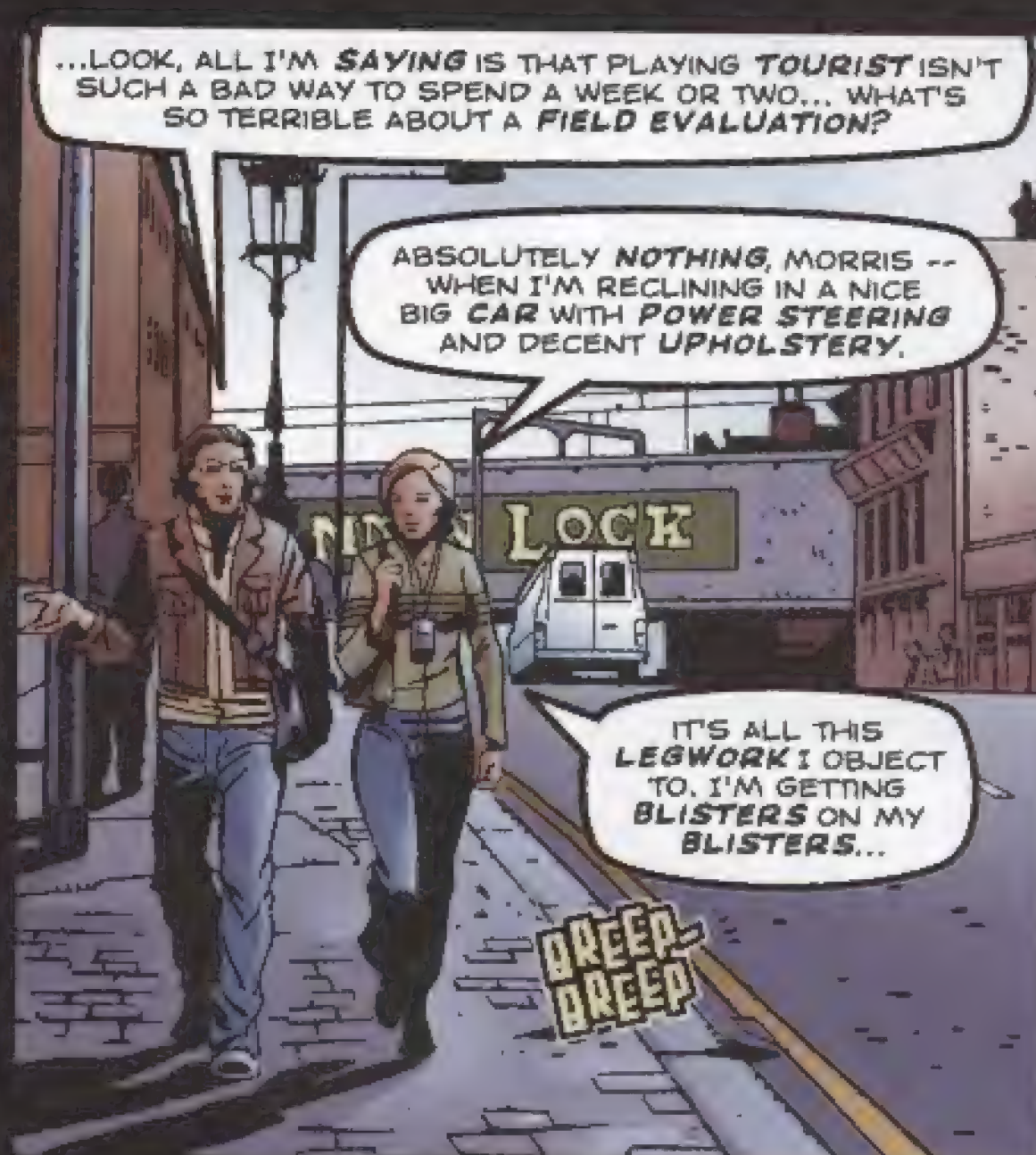
CLEAR OFF!

WHAT ABOUT MY NOOBLES?

I SAID CLEAR OFF! NOW!



MAMMALS!



...LOOK, ALL I'M SAYING IS THAT PLAYING TOURIST ISN'T SUCH A BAD WAY TO SPEND A WEEK OR TWO... WHAT'S SO TERRIBLE ABOUT A FIELD EVALUATION?

ABSOLUTELY NOTHING, MORRIS -- WHEN I'M RECLINING IN A NICE BIG CAR WITH POWER STEERING AND DECENT UPHOLSTERY.

IT'S ALL THIS LEGWORK I OBJECT TO. I'M GETTING BLISTERS ON MY BLISTERS...

BREEP-BREEP



CARTER.

UH-HUH...

A WHAT? ARE YOU SERIOUS? THAT'S --

ALRIGHT, IF YOU SAY SO...



OKAY, EVALUATE THIS. WE'VE JUST BEEN TOLD TO TAKE A LONG, ROMANTIC WALK ALONG THE CANAL...

AND LOOK FOR A 1950s POLICE BOX.

OH, COME ON...



RACIST COW...

CHOPCHOPCHOP



LINDA! WHERE'S THE BLOODY GARLIC GONE?

IT'S... UH... BEHIND THE MICROWAVE...

WHAT'S GOTTEN INTO YOU?

AH, SOME STUPID LITTLE RICH GIRL. SHE CAME UP AND STARTED DOING A CHARLIE CHAN IMPRESSION... THOUGHT SHE WAS BEING SO FUNNY...

CHOPCHOPCHOP





OH, JUST FORGET IT, LOVE. YOU KNOW IT'S NOT WORTH WORRYING ABOUT...

WHY SHOULD I FORGET IT? EH? WHY SHOULD I?

LISTENED TO THAT JUNK ALL MY LIFE...



SHE SHOULD BE THE ONE WHO'S WORRYING ABOUT IT...

YOU'VE GOT TO LET IT GO, TONY. REMEMBER YOUR BLOOD PRESSURE...

CHOPCHOP  
CHOPCHOP



NO! I'M NOT GOING TO PUT IT AWAY! NOT ANYMORE!

TO HELL WITH IT!

TONY!

THWAK



I'M GOING TO FIND HER! I'M GOING TO FIND HER AND MAKE HER CRAWL!



HERE YOU GO, DARLING -- LOVELY LASAGNE, PIPING HOT!

THANKS. YOU DON'T LOOK LIKE HOP SING, BY THE WAY.

EH...?



WHOA, NOT SO FAST, LOVE, THAT'S FOUR POUNDS....

YOU THINK? NAH, COUPLE OF OUNCES, TOPS...



O! DON'T YOU WALK OFF, YOU OWE ME FOUR QUID!

YEAH? WHAT'S A "QUID"?



MONEY!

OKAY, I'LL BITE...

WHAT'S "MONEY"?

PRICE LIST

1000000	1.00
100000	0.10
10000	0.01
1000	0.001
100	0.0001
10	0.00001
1	0.000001





OH, I SEE...



HEY! MAYBE I'M NOT CLUED UP ON EVERY SINGLE LITTLE DETAIL OF THIS PLANET, BUT I KNOW MY WAY AROUND! TRUST ME, DOCTOR, I'M BLENDING IN LIKE A NATIVE!



OF COURSE NOT!



THINK I'M A JOKE, DON'T YOU? LAUGHING AT ME! RACIST LITTLE COW!

I DON'T HAVE TO SWALLOW IT! I DON'T!



YOU'RE GOING TO BE SORRY YOU EVER LAID EYES ON M-



NO ARGUMENT THERE, CUDDLES.

FWONK!



AH, IT WAS NOTHING, REALLY...

DIDN'T THEY HAVE SARCASTISM ON OBLIVION EITHER?

OH, GOD, NO! TONY!





I -- I'M SO **SORRY!** I D-DON'T UNDERSTAND WHY HE **DID** THAT!

MY HUSBAND -- HE DIDN'T **MEAN** -- HE'S NOT A **VIOLENT** MAN -- IT'S JUST, HE'S BEEN UNDER SO MUCH **PRESSURE** LATELY...

IT'S ALRIGHT, I'M SURE HE HAD PLENTY OF **PROVOCATION**...



**PLEASE** DON'T CALL THE POLICE!

DON'T SWEAT IT. YOUR GUY WASN'T EXACTLY THE **BATTLE** OF THE CENTURY.

WHY DOES HE **HATE** **BONANZA** SO MUCH, ANYWAY?



HE'S OUT **COLD**, BUT HE'S STILL **TWITCHING**... HIS PULSE IS **GALLOPING**...

I THINK YOUR HUSBAND'S SUFFERING FROM AN ACUTE STATE OF **HYPERTENSION**.

I'VE NEVER SEEN ANYTHING QUITE LIKE IT...



IT'S WAY TOO LATE FOR **APRIL FOOLS**, ISN'T IT?

MAYBE WE'RE ON A **HIDDEN** CAMERA SHOW,

STORY OF OUR LIVES...



**CARTER** TO CONTROL, THE ITEM HAS BEEN **LOCATED**. WHAT DO YOU WANT US TO DO WITH THE THING?

FEELS **WARM**... AND THERE'S A SLIGHT **VIBRATION**...

ALRIGHT, WE'LL STAND BY...



THERE'S A **LOW-LEVEL HUM** COMING FROM IT, TOO. WONDER WHAT'S INSIDE IT?

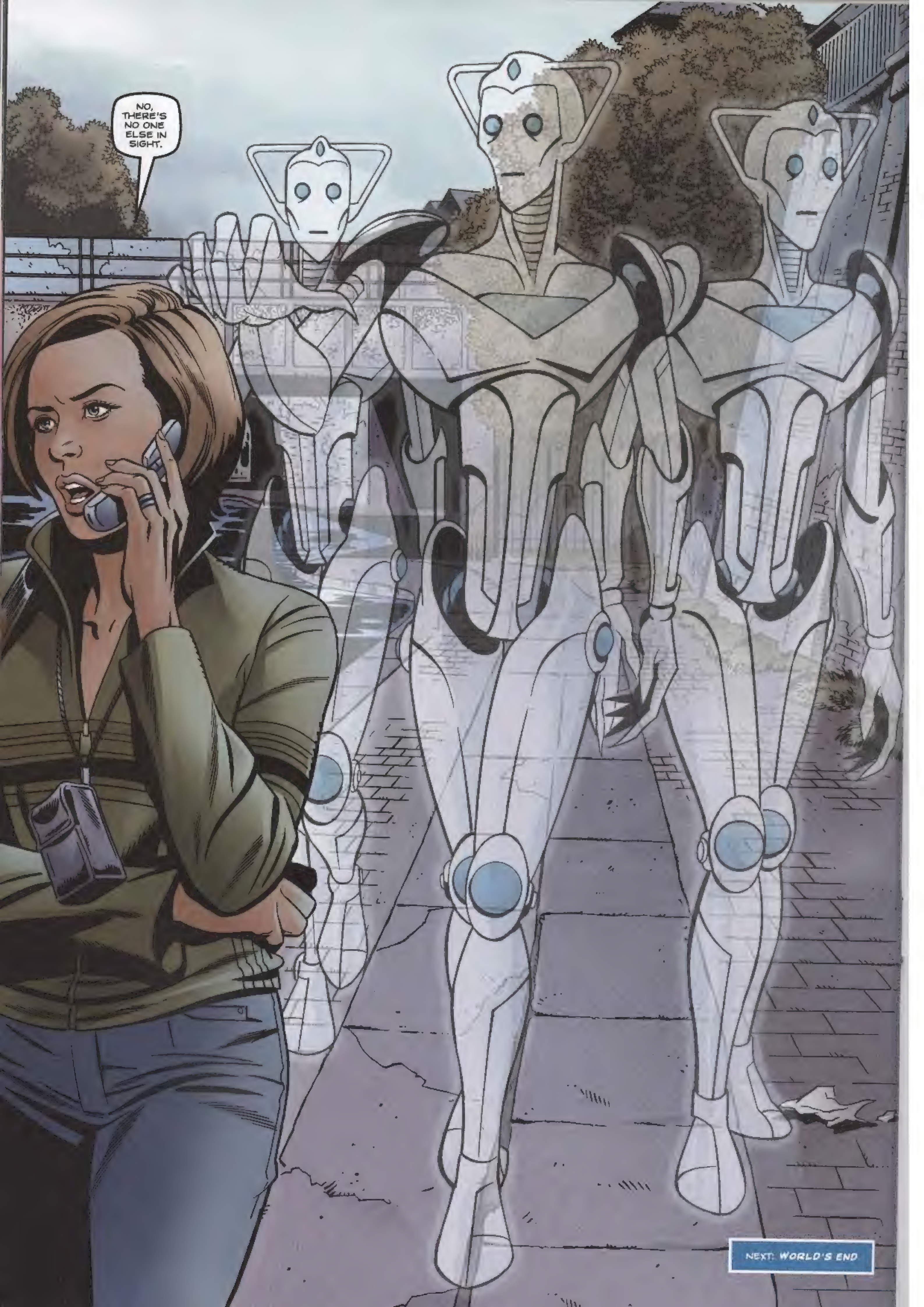
DON'T TRY OPENING IT, **MORRIS**.

I UNDERSTAND. YES...

YES...

WHAT WAS THAT, **CONTROL**...?



A comic book panel featuring a woman in the foreground on the left, talking on a mobile phone. She has brown hair and is wearing a green jacket. Behind her are three tall, white, humanoid robots with blue eyes and antennae. They are standing on a paved surface. The background shows some trees and a fence. A speech bubble from the woman says, "NO, THERE'S NO ONE ELSE IN SIGHT." A small box in the bottom right corner says "NEXT: WORLD'S END".

NO,  
THERE'S  
NO ONE  
ELSE IN  
SIGHT.

NEXT: WORLD'S END



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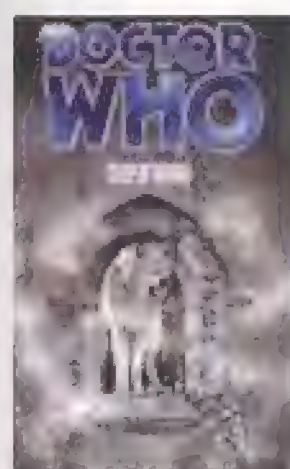
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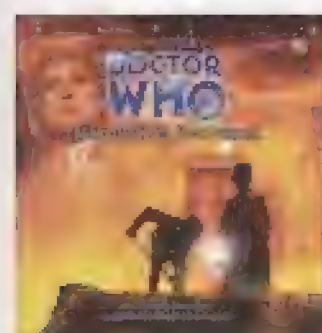
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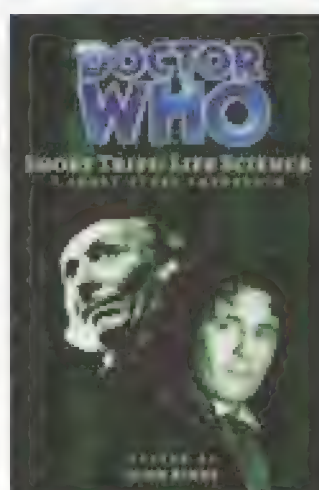
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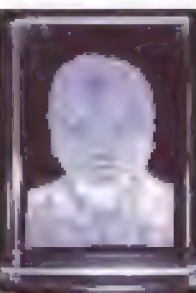
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Dalek

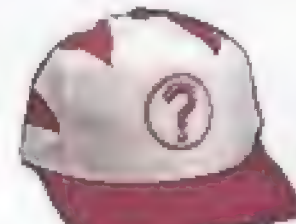
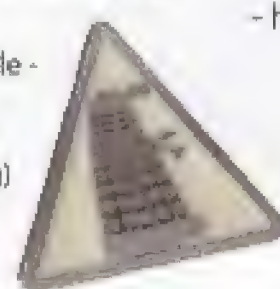


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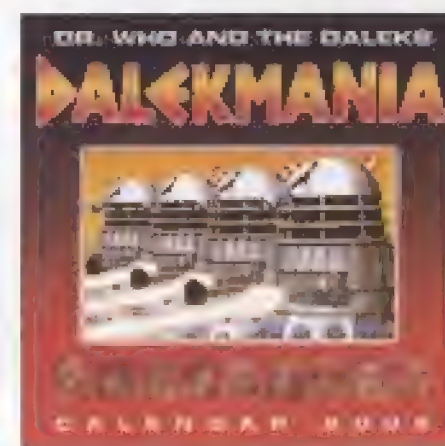
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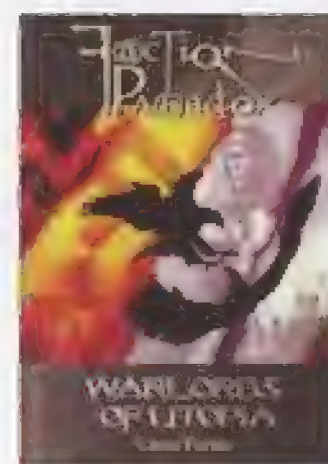
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# THE TIME TEAM

Compiled by  
**GARY GILLATT**

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**ADRIAN SALMON**

THEIR ONGOING MISSION: TO WATCH ALL 696 EPISODES OF **DOCTOR WHO** IN ORDER. FROM THE START.



"It's not much of a plan, is it?" muses Clay. "The responses of half-a-dozen humans dictate future Sontaran military policy? What a cheap mission! Why doesn't he just recruit a marketing focus group and have done with it?"

Perhaps the old TV show *The Adventure Game* was just pre-invasion research for the Rangdo of Arg. Did Keith Chegwin's skill at playing the Drogha Game prevent an invasion of shape-shifting lizards with an aspidistra fixation?

"Styre is really punishing those men, though," adds Peter. "Scenes of such sadistic torture seem out of place in *Doctor Who*. We're used to fantasy violence."

"Maybe recently," replies Jac. "To be honest, apart from the man chained to the rock, it's not that graphic – we had worse in Hartnell's time. We've just had a few years of 'Hai!' and Venusian akido to make us forget."

The scheme to defeat Styre is simple. The Doctor challenges him to a scrap while Harry nips into the Sontaran's ship and knobles his recharge unit. Goodness knows how they'll fill parts three and four at this rate.

Jac laughs. "Styre tells everyone he'll kill them all," she says, "but only after he's nipped off into his sphere for a quick snack and a loo break. He's a cool customer."

"Harry is getting better and better, isn't he?" muses Clay. "He doesn't bungle his sabotage mission, and is just so solid and unflappable. What a lovely companion he is."

"And he saves the day! Three cheers for Harry!" enthuses Jac. "He really is the perfect companion, you know. He doesn't do any of the whining or wandering off that the girls do, he does exactly what the Doctor asks him to, and he wears a lovely duffel coat besides."

Harry and Jac, sitting in a tree. K. I. S. S. I. N. G.

After Styre deflates like the Wicked Witch of the West on bath night, the Doctor contacts the Sontaran's commander, who is like Styre with knobs on. His plans thwarted, the Marshal curses the Doctor with the deathless line, 'Next time, Earthling!'

"The invasion's postponed cos they haven't received the correct paperwork?" boggles Richard.

"Hmm," rumbles Clay. "And the Sontarans are always blathering on about the 'honour' of war. It's odd that they back down when Styre dies. I thought they'd be up for a massive rumble with those South Africans, just to show how hard they are ..."

And that was *The Sontaran Experiment*. A mere morsel – over before many stories have even managed to get started.

"Well ..." says Jac. "That was, um ... fine."

"It was great!" replies Clay. "A load of old nothing, but really exciting and fast moving nothing. And Tom even gets to be cheeky to a monster. Hooray!"

Once again, our adventures blend into each other, as the Doctor and friends transmat back to Space Station Nerva. But what's this? Stuttering rifles' rapid rattle? Some terrible scene of slaughter at Verdun or Passchendaele?

"Blimey!" gasps Richard during these opening moments of *Genesis of the Daleks*. "All these slow motion killings is one hell of a way to start a story!"

Peter is frowning. "Frankly, I think it's entirely unnecessary. If context is everything to the Time Team, then this shift towards the brutal is one of the most significant changes I've witnessed while watching all the episodes in strict order. As a fan, seeing everything jumbled up, you don't see these changes so clearly. I'm not surprised there were complaints at the time."

The Doctor has been hijacked, and a Time Lord appears on this barren battlefield to brief him on his new mission – to derail the creation of the Daleks before they can appear in *The Chase* or, at least, affect their development so that Raymond Cusick gets more than £250 for designing them.

"The scene with the Time Lord is a neat way of opening the episode," nods Richard. "It sets out the entire premise of the story without feeling forced."

"True," says Jac. "Although working out what's going on is one of the fun bits of most stories, rather than having it handed to you on a plate."

"Still in the thrall of the Time Lords, eh?" says Peter with a smile. "Very reluctant to co-operate these days, though. And I'm not surprised. Give the Doctor a map! Some info! Preparation is everything when embarking on a dangerous mission."

Separated from Sarah after a gas attack, the Doctor and Harry are been taken captive by the Kaleds, who have been at war with Skaro's other

## EPISODES 390 TO 397

When we last saw our heroes, Sarah, Harry and the Doctor had saved mankind from becoming a crunchy lunch for a race of giant wasps. It's the far future, and the Earth has been scorched bare by solar flares while the great and the good of humanity slept through the storm on Space Station Nerva – an ark in space, to coin a phrase. Using a transmat, the Doctor and co have beamed to Earth for Part One of *The Sontaran Experiment*, to check that the planet can again support human life. If it can't, then this could be a shorter than average *Time Team*.

"How odd to see our heroes arrive without the TARDIS," says Peter. "It's rather ... unsettling."

Peter is easily unsettled by matters involving the TARDIS. He's never quite recovered from Season One and, like Susan, yelps whenever the Ship leaves his sight.

"I absolutely love the way this all links to the last story," says Jac. "Not in an intrusive way, but making it feel like part of a whole."

While Sarah and Harry explore the windswept wilderness, the Doctor sets about repairing the transmat. Harry falls down a hole, and the Doctor is taken captive by some hairy space people.

"Look at the way Tom Baker grins through everything," says Clay. "He seems delighted to have been distracted from fixing some dull space gubbins – even though it means being kidnapped by some South Africans."

The space people members of a rescue mission from Galactic Sector 7 – an old Earth colony for whom Nerva and its inhabitants are an improbable legend, like Atlantis or *Crime Traveller*.

"It's a Smash potato robot!" shouts Richard, as Sarah is menaced by a sort of mechanical meerkat. Unexpectedly, it has a pencil-thin moustache which it twitches in a flirtatious manner, like Leslie Phillips. Sarah is taken captive by the machine, and dragged toward the end of Part One.

Look! It's that Sontaran guy, Linx!

"Doesn't Lis Sladen do wonders with that cliffhanger?" chuckles Clay. "Except – oh! That new Sontaran mask is rubbish. And they should have cut to the credits a second or two sooner I reckon. He starts trotting merrily down the hill!"

Sorry, it turns out not to be Linx at all. This Sontaran is called Styre. Damn these clone races ...

"I think the new mask is much better than the old one," says Richard. "It makes him look much more squat and powerful."

"They're both superb," replies Peter. "But if Sarah thinks they're identical, she needs her eyes testing!"

Bless poor Sarah, she's cursed with a fannish eye for continuity. If she'd been in Season Six, she'd probably have hissed 'Eelek!' when the War Lord appeared.

"Linx looked much better," chips in Jac.

"That's two against two!" says Clay. "Let's have a fight. Bagsy I get Terry Walsh as my stunt double!"

Styre has lured the human astronauts to Earth in order to test their ability to withstand various punishments – drowning, dehydration, extensive OB location shooting – before a scheduled Sontaran invasion.

### CLICHÉ COUNTER

Deaths on screen so far

00629

One or more regulars rendered unconscious

00114

One or more regulars incarcerated

00176





humanoid race, the Thals, for hundreds of years.

"Look!" shouts Clay. "It's Lieutenant Gruber from 'Allo 'Allo!. And he's even more camp here, in his little SS uniform."

"The Nazi parallels are a bit too blatant," says Jac with a sigh. "I mean, they're barely far enough from the original to be parallel at all. It seems very uncomfortable in a *Doctor Who* story."

Meanwhile, in the darkness of No Man's Land, Sarah spots a shadowy figure ordering tests upon a Dalek ...

"Look at him!" enthuses Richard. "Half Dalek, half man, half walnut! And only a few fleeting glimpses before the end of the episode. What an introduction! How fantastic is that?"

Clay clicks his tongue on the roof of his mouth before commenting. "Weirdly though, this follows pretty much the standard routine for any Terry Nation opener, with the regulars being split up in a quarry, meeting some assorted secondary characters, and revealing the Daleks at the end. But, god, haven't the script editor and director woven some magic into it?"

In Part Two we get our first proper sight of Davros, the creator of the Daleks. His constipated expression gives him the look of a particularly disagreeable grandmother. His single hand flutters over the control panel of his bath chair as if it's a chess board, and he can't decide whether to commit his rook or sacrifice his bishop. Davros' left hand man is Nyder, the icy head of security at the Kaled research bunker. He wears a wig that seems to follow you around the room.

"The terrifying thing about Davros is the realisation that he's not your usual mutant or monster," says Peter. "He's a disabled Kaled in a wheelchair. What sort of accident could have turned him into that ... thing?"

"Is he a monster, is he a villain?" ponders Jac. "We've never had anyone quite like him before. He's certainly very impressive. But it's odd that no one ever mentions why he looks like he does."

Davros unveils his latest invention to the Kaled scientists. After the success of his Soda Stream, he expects it to go down a storm.

"Why does the Doctor call the Dalek 'very primitive'?" asks Richard. "It looks exactly like a normal one, just without its gun. It's a pity actually. They could have designed something rather interesting for this."

"I agree!" says Clay. "Silver and blue please! But the way in which everybody innocently coos over it is quite unnerving – reminds me of *Power of the Daleks*."

Befriended by the reasonable Ronson, the Doctor and Harry leave the Bunker on a mission to brief the Kaled government on the true threat posed by the Daleks.

"There's already been far too much padding with captures, escapes and yet more captures," says Peter. "But they're very well executed!"

Clay nods. "For a change?" "I'm fascinated by the story," he says, "so I'm happy to listen to lots of exposition and watch people escape endlessly because I care about the characters. This is terribly good."

Held captive in the Thal dome, plucky Sarah leads an escape attempt. Never one to compromise, she's even doing it on film, with freeze frames and everything!

"It's a very nasty ending to the episode," says Jac. "Real bullets mowing down the nice people. It's a real shock for a show that has cultivated a young audience. The Thal who holds Sarah over the side of the scaffolding must be the most sadistic bully in the series so far – more so because he's an everyday person, not a monster or a crazy villain."

"And he's General Von Klinkerhoffen!" laughs Clay. "It's an 'Allo 'Allo! pre-union!"

Back in the bunker, Davros and Nyder are enjoying some late night plotting. They seem, at times, like a married couple, or an outer space version of Bette Davis and Joan Crawford in *Whatever Happened To Baby Jane?* ("But'cha aah, Davros! Ya aah in that chaay-uh!")

"Michael Wisher and Peter Miles have a rapport which gives all of their conversations a terrifying edge," says Clay. "When the Kaleds tell Davros that his work is to be suspended, you actually feel frightened for them, opposing those two! This is like *Doctor Who* Super Plus – with added terror!"

The Doctor and Harry are shocked when Davros appears unharmed in the Thal dome. The Time Team are no less amazed.

"Unbelievable!" shouts Peter. "Davros and Nyder somehow get into the Thal city, and they're not taken hostage or killed! The Thals will lose this war for sure."

"It's madness!" adds Clay. "A real piece of Terry Nation flummery. Why would they trust him? It's like Osama Bin Laden sneaking into the White House to drop a few hints to Bush about the whereabouts of al-Qaeda cells, in return for the use of the President's tennis courts whenever he fancies. Don't trust him!"

By Part Four, the Kaled race is ended; put to the sword by Davros to protect his own interests. Richard, for one, is impressed. "The whole aspect of Davros willingly sacrificing his own people gives the character a really evil twist and stops him being just another mad scientist."

This tactical move also allows Davros to take his revenge on the Thals, with a retaliation so massive, so merciless, it will live in history. The scientist sends in his first limited-edition set of 20 Daleks. We don't see all 20, of course – they travel in threes, like *Busted* – but they really ruin the Thals' party.

"What is it about the Daleks?" says Clay in hushed tones. "A few of them glide slowly around some beige studio flats, yet it's still really frightening. Those poor Thals! It's like if England had been invaded the night we beat Croatia in the footy."

"I've just realised why this is this one of the scariest stories so far," comments Peter. "People are screaming when they die. Apart from a few rare instances in Season Five, most of the 'deaths on screen' we've witnessed have been silent save for the sound effects. I can't believe I've never noticed that before."

Sneaking back into the bunker in another attempt to complete his mission, the Doctor and his friends are taken captive by Davros.

"Yay!" calls Clay. "The Doctor finally gets to face the villain! But, oh dear, no jokes this time. God, it's a grim old tale this one."

It's Part Five and, with Sarah and Harry tied to hi-tech torture devices, the Doctor is forced to tell Davros about the future of the Daleks. It's a montage sequence, so sadly we miss such highlights as, "At the Festival of Ghana, the Daleks are befuddled by a robot Dracula," and, "The Emperor cunningly distracts Zeg using an inflatable version of himself."

"So the Dalek invasion of Earth took place in the year 2000, did it?" says a frowning Jac.

"Well, *Doctor Who* got the date wrong in *Master Plan*, too," replies Clay. "It's a blind spot for him, poor dear."

"The philosophical discussion between Davros and the Doctor about genocide is absolutely outstanding," says Peter. "There's real drama here, and none of the padding that

usually blights part fives."

Early in our final episode, the Doctor seems ready to destroy the room in which the Dalek creatures are incubating. But what's this? A hesitation?

"It's a wonderful moral dilemma speech and superbly delivered by Tom Baker," says Richard. "It's easy to imagine that this might have become a little mawkish in the hands of Pertwee, and the Doctor's dilemma is well counterbalanced by Sarah's arguments."

"It excellently played by all concerned," replies Jac. "But ... I don't quite understand it. Why would blowing up the incubators destroy the Daleks forever? Davros could just force-mutate a few more Kaleds, surely?"

Peter shakes his head. "Genocide isn't the issue troubling the Doctor – it's changing history he fears. Quite like his first incarnation, in fact."

In the main lab, there is the grinding sound of petards being hoist ...

"Davros' realisation that he's suddenly lost control of his own creations is so well acted by Wisher," says Richard. "And the idea of only seeing his hand as he's exterminated is sheer brilliance!"

"Even then, he still cannot bring himself to press the button which will kill the creatures for which he has sacrificed his entire race," adds Clay. "Davros, quite simply, is the best villain ever in *Doctor Who*. Ever."

"And again, a horrible scream," says Peter. "Nasty."

"It's a pity that the closing scenes weren't switched around," says Richard. "The story should wrap with the 'We are entombed' speech and that great close-up of the Dalek. That would have been so classy!"

"Oh, the ending was classy," laughs Peter. "The Doctor lost! By his own admission, he made little impact on the destiny of the Daleks. Nevertheless, through their evil must come something good. Ratings, for one."

"It's only when you see the Daleks finally take charge of a scene that you realise this is the same series which, just one year ago, with the same monster and the same writer, gave us *Death to the Daleks*," muses Clay. "What's happened? And can it please happen some more?"

## AND YOU SAID...

### THE SONTARAN EXPERIMENT

"It's rather weird to have different adventures that are related like this, flowing on directly from *The Ark in Space* as if it's still the same story ..."

Tim Gambrell, London

"The marooned GalSec crew look great in their grunge – a huge contrast to the spick and span solar flares of the Ark."

Alex Wilcock, Isle of Dogs

"Perhaps Sontaran ships run on an infinite improbability drive, since it's pretty handy that Styre set up his experiment right next to the Nerva Transmat receptor circle!"

Steven Manfred, Wisconsin USA

"Shooting poor Roth to start Part Two is a shock – normally you assume sympathetic characters are safe for a bit once they've got past the cliffhanger."

Alex Wilcock, Isle of Dogs

### GENESIS OF THE DALEKS

"We'll find out what's different about them. By autopsy ...! Everything you need to know about Nyder – some of the most chilling lines in *Doctor Who*, and so deceptively mild-mannered."

Alex Wilcock, Isle of Dogs



"Davros' intentions are clear right from the start when he arms the first Dalek and then gives it self-control. Who knows what it would've done to everyone there?"

Steven Manfred, Wisconsin USA

"Why does control of Skaro hinge on two cities that are as close to each other as Washington and Baltimore?"

Jim Welke, Illinois USA

"This is no longer Saturday teatime adventure fun – this is proper drama, dealing with issues in a dramatic way."

Tim Gambrell, London

"The silliest aspect is the giant clam, not least because when Harry says 'Magnae conchylum' he is not speaking Latin (as he claims), but gibberish."

Paul Heath, Hove

"The Doctor is lucky that Davros is still using magnetic audio tape. If he'd come up with DAT or MP3s he'd have been there for a week."

Steven Manfred, Wisconsin USA

In DWM 348 the Time Team will be travelling to the **Planet of Evil**, before coming back to Earth for **Pyramids of Mars**. Comments? Let us know at the usual address, or e-mail us at [dwm@panini.co.uk](mailto:dwm@panini.co.uk) (marked 'Time Team') by 16 August.



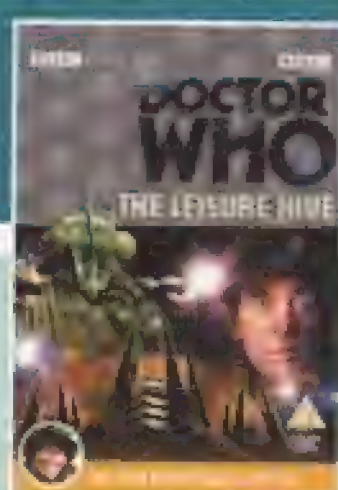
**WARNING  
SPOILERS AHEAD!**



ILLUSTRATION BY ROGER LANGRIDGE

## DOCTOR WHO: THE LEISURE HIVE

DVD BBC WORLDWIDE  
AUTHOR DAVID FISHER  
RRP £19.99  
REVIEWER VANESSA BISHOP



A few years ago I bowed to the inevitable and wrote a chart of my favourite stories. Among the more unusual placings was *Revelation of the Daleks* at the top. *The Tenth Planet* was also in the first ten, and, at about five or six, so was *The Leisure Hive*. What my list was telling me was that how a story looked was as important to me as the story it told. Generally speaking, *Doctor Who* fans are never really comfortable appreciating the series this way. We like to praise scripts and ideas while putting to the back of our minds the truth that nobody else sees it like this. Good-looking stories are put down as 'style over content'. *The Leisure Hive* has often faced this criticism, perhaps understandably, as it has to carry the weight of so many introductions – the new titles and theme tune, the Radiophonic Workshop taking over the incidental music, and the Doctor's revamped costume (and, to an extent, personality). And none of this feels any more comfortable now than it did at the beginning of the 1980s.

Watching *The Leisure Hive* in 2004, I found myself fighting all the old battles, and thinking how much unnecessary division could have been avoided if things had been changed

more slowly and more subtly. The star-field title sequence and Peter Howell's aggressive version of the theme still combine to give the impression of the series being agitated into something it isn't.

The story itself, however, is an entirely different matter. David Fisher's script presents a perfect opportunity for the new-look *Doctor Who* to prove itself, and for the new production team to demonstrate its change of direction – its brightly futuristic setting providing plenty of scope for new script editor Christopher H Bidmead to add a veneer of real science to the story. But there's also a lot in Fisher's script that's reassuringly familiar, with echoes in the Argolin/Foamasi war and the Argolins' retreat into their city that go right back to the first Dalek story. Fisher presents the Argolins as a civilisation facing both bankruptcy and extinction, with their survival seemingly dependent on the cloning-like properties of the Tachyon Recreation Generator. The first half builds like a good old 'base under siege' story, with the reptilian Foamasi apparently infiltrating the Argolin Hive and hiding out in the shadows. The second focuses on the megalomaniac Pangol, superbly played by David Haig like a pot slowly coming to the boil.

On the whole I don't really go for Bidmead's brand of science – it seems too cold and uninteresting. Whatever the truth about Tachyonics, the slight and baffling explanations offered by the programme don't make them appear any more genuine or credible than, say, *The Nightmare of Eden's* CET machine. Thankfully, the plot doesn't lose any excitement for this, and neither are we – thanks to Lovett Bickford's extraordinary and careful direction – ever left confused by what's happening, or what the technology's supposed to be capable of. Bickford's direction proves the ideal match for Fisher's script – gripping and inventive, ferociously modern in some ways and traditional in others. Bickford directs monsters in the way they used to be – first a shadow, then a claw, then an eye – and he knows just how long to play a scene and when to cut it. Appallingly, I've never knowingly watched or tracked down any of his other work to find out if this fast and tightly-edited style is his calling card or just a means to overcome some of the script's more difficult visuals. Whichever it is, in my book he's an excellent director, and one of the finest craftsmen ever to work on the series. His constant striving to make his work (and that of costume and set design) appear as good as possible is laudable and generous. His handling of the script is intelligent and his cast excellent.

One of the fallacies that hangs around *The Leisure Hive* – and Season Eighteen in general – is that it eradicated humour from the series, and from the Fourth Doctor in particular. But with Bidmead tutting on the commentary every time Tom does or says something funny, I began to recognise how much it's still there. I can see, though, why this story is some people's jumping-off point for the Fourth

Doctor. As Romana quotes in *Shada*, "For every action there is an equal and opposite reaction" – so much of how *The Leisure Hive* looks, sounds and moves is in direct opposition to how the series appeared in its previous few seasons. In that way, as well as being a well-made and well-told story, it's also a piece of criticism – a comment made by the new production team in answer to where it believed the previous one had gone wrong.

Whether or not you believe anything was wrong in the first place will, therefore, dictate whether you find *The Leisure Hive* to be a brave, new world – or the Emperor's new clothes ...

### DVD EXTRAS

It's rather frightening that *The Leisure Hive* is now 24 years old. It feels like it belongs to a much more recent past, partly because of John Nathan-Turner, whose long producership connects it with other, later, eras, and also because the discussion of any part of it is always preceded by the word 'new'. *The Leisure Hive's* main documentary is called *A New Beginning* in a way that I doubt one on *Castrovalva* or *The Twin Dilemma* would. This brings together a large number of the story's main contributors and John Leeson – the late producer appearing courtesy of some old footage. Although there isn't enough of him, I found Tom Baker particularly compelling, for once giving opinions on the show's production instead of just genially avoiding it, and I was surprised that what I expected him to say about JN-T he said about Graham Williams instead. I gather producer Ed Stradling's original intention was to repeat the fan-based approach of *Putting the Shock into Earthshock*, but keeping this documentary focused on the professionals that made it suits this story



more. *Earthshock* was all about creating surprise and viewer reaction where *The Leisure Hive* was about people who wanted to make great TV. This is a first-class piece of work, neat and comprehensive, but rather steals the thunder of the disc's other featurettes – on the new titles and music, costumes, and writing – that, for all their quality, re-tread ground *A New Beginning* has already covered; although the last does have David Fisher, whose pithy humour I enjoyed.

I'll just acknowledge *Blue Peter*'s spring clean of Longleat's old Doctor Who Exhibition and move on to Mark Ayres' Dolby 5.1 surround mix. This is the best example we've had so far, partly because Howell's original score is so powerful and all-encompassing. In comparison, the mono version is now like trying to watch the story in black and white.

The commentary sees Lovett Bickford joining Bidmead and Lalla Ward, and is engrossing – and on Ward and Bickford's

behalf, intelligent. To my mind, a good director is one that's never satisfied with the work he turns in and blames himself for not making it better. Bickford is such a director, which rather nullifies Bidmead's repeat attempts to trap and criticise him. Most of Bidmead's points I found either dim or perverse. I'd always considered Bidmead one of the architects who made Season Eighteen so good – I wonder now if it's more in spite of him. Will further releases prove me wrong?

glass to one of the spoke worlds where there is a research centre with a lift, space-time generators, a dead body or two, and a plentiful supply of crowbars with which to beat off aggressors. PC gamers will recognise this at once as the setting of the game *Half Life*.

All the regulars are not quite as they've seemed before, which is presumably the kind of productive mutation Big Finish was seeking with its new writers policy for 2004. Erimem has become a bit like Leela, learning to read at the outset, and seems less regal than before. Caroline Morris' convincing gagging and retching at the decomposing corpse of a Time Lord is very believable, but surprising considering what ancient Egypt must have smelled like. Some of the Jester's schmaltz must have rubbed off on Peri, who now competes with Mel in the cheerfulness stakes, complete with catchphrase "Upbeat, Doctor, upbeat." What traumatic event must soon occur to her to renew her prickliness in time for her TV adventures? And the Doctor himself is the same person, but without Tegan or Adric to shout at, has room to talk to himself and drop cultural allusions everywhere.

The only problem with this story is that it's the wrong length. With atypically brief episodes, there's negligible time for establishment, explanations are so rushed that you'll need to rewind if you're interrupted, and exposition goes out of the window at the end – one has to guess where characters are and what they're doing. And this is the all-time winner in the "With the villain dead, all we need to do is completely rebuild the civilisation he destroyed before leaving" stakes. Aply, I've run of space in which to enthuse further, but you'd be mad not to listen.

working girls providing executive relief for the delegates. Proof that Louise Jameson is more than equal to any line of dialogue thrown at her comes when you actually believe it's Leela saying "exotic dancer" and "dirty pictures".

To my ear, John Leeson plays both pedigrees of Kg in exactly the same way, bar the occasional jibe from the newer model (who was, let's face it, fashioned by a Time Lord rather than a surgeon's handyman). Where they differ is how their keepers interact with them. Leela looks up to her companion, relying on him almost as the avatar of a lost god, whereas Romana counts hers as just another asset. Whatever accident of continuity led to the two characters being in the same place at the same time, it's a godsend. This is the first Doctor Who spin-off series to have two string credible female leads, and rather than cramping one another's styles, they complement perfectly – as seen on television, Leela couldn't plan a tea party and Romana wouldn't notice a

## DOCTOR WHO: THE AXIS OF INSANITY

AUDIO DRAMA BIG FINISH  
AUTHOR SIMON FURMAN  
RRP £13.99  
REVIEWER DAVE OWEN



A score from Andy Hardwick and allusions to Lewis Carroll make comparisons with *Zagreus* inevitable. But whereas that used the proven technique of presenting a fantastic mystery and gradually revealing its rational explanation, *The Axis of Insanity*, instead is more like *The Celestial Toymaker*: In both stories the Doctor is fully aware of where the TARDIS has brought him, and the only surprises that can be sprung on him and his friends rely on dramatic non sequiturs – usually the villain cheating. Both antagonist and writer make up the rules as they go along.

Situations like this, although mercifully rare in real life can take on a nightmarish aspect when realised successfully in fiction – think of the Doctor's first few minutes in the Matrix in *The Deadly Assassin*. But all they really have in common with this story is the presence of a crazily laughing clown – this is a game rather than a nightmare.

Garrick Hagon's vaudevillian wisecracking Jester is as unlike his earnest, dull revolutionary of *The Mutants* (1972) as possible. Madness itself is intrinsically disturbing, but the sheer banality of this harlequin's relentless babbling multiplies his consequent disquiet. He follows the stock in trade of the insanely villainous of making

tasteless quips after despatching a victim, the Overseer of the the story's setting, and Peter Davison's Doctor is uniquely equipped to appear wounded without letting anger take over.

By breaking the audio drama rules of keeping scenes reasonably long and having characters repeatedly remind one of their location, *The Axis of Insanity* cannot be listened to casually – it needs a proper sit down. Although it cracks along at an invigorating pace, there are usually only two groups of characters, so it's not impossible to follow. As well as having an A plot and a B plot, Furman furnishes an A cliffhanger and a B cliffhanger, so that, for example, at the end of Part Three, Erimem learns how the previous visitor to this domain met his fate, while simultaneously the Doctor and Peri materialise in the middle of a lava field. In truth, this story is so granular, you could issue it in any number of brief episodes.

The premise is commendably ambitious – stunted realities created by meddling in time are hidden away and linked at the Axis of the title, one of those generic fantasy voids where thoughts become actions and metaphors and proverbs take solid form. Why this should be so is unclear, but it does allow the Jester to run rings around the Doctor and his friends. The action moves back through the looking

## GALLIFREY: 1.2 SQUARE ONE

AUDIO DRAMA BIG FINISH  
AUTHOR STEPHEN COLE  
RRP £9.99  
REVIEWER DAVE OWEN



One criticism could have been levelled at the first *Gallifrey* play *Weapon of Choice*, it's that the power of time travel was used as a weapon of mass destruction, and a political bargaining chip, rather than a tool to actually alter reality. Then again, stories about the Time Lords very seldom, if ever, feature any real time travel. It's refreshing, therefore, for *Square One* to begin with a teaser of Leela and Romana in the latter's TARDIS about to be engulfed by the temporal equivalent of a tidal wave. Refreshing and confusing, too – after the viral opening theme has reinfected one's

brain, they're safe and sound back on Gallifrey, leaving one wondering whether Big Finish has adopted the garish style of running teasers in lieu of openings.

They haven't. It's more like a joke that begins "A Time Lord, a Sevateem Warrior, a mechanical dog, a Monan, and a Warpsmith walk into a strip club ..." If you think that's a contrived premise, it's merely the beginning. The strip club is on an artificial planet, built to neutrally host a summit conference for a potential axis of time travelling powers. Romana has despatched Leela to act as her undercover observer in the guise of one of the

## ALSO RELEASED

### DOCTOR WHO: THE DALEK FACTOR

AUTHOR SIMON CLARK  
NOVELLA TELOS PUBLISHING  
RRP £25 (DELUXE) £10 (STANDARD)



The Dalek Factor is the last of Telos' Doctor Who novellas, but happily, Simon Clark's book is a memorable swansong. In many ways it's a 'back to basics'

book, a straightforward tale concentrating solely on the Doctor and the Thal/Dalek feud. The Thals' quest to rid the universe of the Dalek menace leads a ten-strong group of soldiers into a trap on a hostile swamp planet – think Spiridon from *Planet of the Daleks* crossed with the murkiness and budget of *The Empire Strikes Back*'s Dagobah. Alive with insects and Triffid-like vegetation, the planet has all the kinds of nasty surprises that dogged the series' original Thals in their journey across the Lake of Mutations. As with a number of other novellas, Clark opts for a first-person narrative, using Jomi, one of a new generation of Thals who has never seen a Dalek other than in a museum.

Clark's book is one where almost everything in it reminds you of something else. As far as Doctor Who goes, its similes stretch from *The Tomb of the Cybermen* to near enough everything written by Terry Nation pre-*Genesis of the Daleks*. In a passage that I can't decide is powerful or just sentimental, Jomi is haunted by a memory of an injured childhood pet that's described to resemble a kind of rotund Gizmo from the *Gremlins* films. Its strongest likeness, though – at least for its first half – is James Cameron's *Aliens*. These Thals aren't dressed in skimpy PVC slacks or in the Michelin Man space-suits of their Spiridon counterparts – this is a platoon armed to the teeth with weaponry and equipped with full body armour. Other than Captain Vay, the only troop member to have encountered a real Dalek, Jomi's troop – like Ripley's – are initially casual and gung-ho about their mission. There's even an early scene when one soldier is attacked on the face by leeches, and we follow him into sick-bay to see them surgically removed. None of this really harms the book, however, as unlike in *Dragonfire*, the steal is being used to much greater effect. Cameron's aliens take their time to make their reappearance – after a sequence where Ripley dreams she's carrying one in her stomach, they disappear completely until the film's second half. Clark uses the Daleks in a similar way, showing us a disabled one at the start to confirm their place in the story, and then withdrawing them, using just the knowledge of their presence to instil menace and fear.

Clark's take on the Daleks is of a shadowy secretive race, whose full-on and often very public set-tos with the Doctor are the exception and not the norm. They





are, in the sense of their influence, underground creatures, a powerful force that is rarely seen, exerting their hold through other organisations and using other races as a Trojan Horse for their own evil. Those interested in seeing large numbers of Daleks will have a long wait until Clark reveals them *en masse* beneath the surface of their dilapidated city, and those after a Resurrection-style shoot-'em-up, will be disappointed too. These Daleks are plotters, the ancestors of those that huddled and schemed in *The Dead Planet*, and those that hatched the idea of the 'Dalek Factor' the first time round.

The Dalek Factor is unusual in that it details a clear win for the Daleks. Clark tricks us into thinking we're at the beginning of a story when in fact we're in the middle of a much larger operation that's proving to be a Dalek success. This leaves a bleak question-mark over the Doctor's part in the book. Clark implies that the Doctor's battle with the Daleks is over, and that the Daleks have scored the final victory. This is a companionless, amnesiac Doctor whose regeneration remains a mystery throughout. Like the Fifth Doctor in *Castrovalva*, his confusion over who he is has him momentarily adopting the personalities of his previous incarnations, something which, when prolonged at this length, can become a bit annoying – but that's a small gripe. The Dalek Factor's recurring theme is self-discovery, with nobody much liking what they find, least of all the Doctor. It's both a traditional and audacious tale; its final twist bringing home just how humiliating and complete the Daleks' capture of the Doctor is. It might as well have been called *The Final End*.

VANESSA BISHOP

gorilla creeping up behind her. The emerging format – Romana the diplomat, Leela the foot soldier – feels natural and uncontrived.

The same can't be said for the *Groundhog Day* plot. I don't just mean the same events being repeated, but specifically the same day being repeated, combed, and finessed until it runs exactly the way you want it to. It's a chilling revelation when peacemaker Hossick, the Mo Mowlam of this summit reveals that she has exploited her Time Lord position to rerun the first day of the conference three times over and intends to keep doing so until she gets the result she needs, but why only

three iterations? The McGuffin that wises Leela up to the repetitiveness is her proximity to Kg when time is taken back (relative to what, I wonder?), which counts as a *deus ex machina* solution even if it was signposted as blatantly as *Devils End*.

It seems a little inappropriate to evaluate these *Gallifrey* tales independently. Although each features a self-contained story, there are ongoing threads that raise the game. Romana's life can't be that easy if when she's busy trying to save a peace conference, there's the threat of an enquiry into the events of the last disc pending, which will take place in the

next. This linkage is more effective here than in the Eighth Doctor adventures, which disorientingly pick up and drop background concerns when it suits them, and is more akin to the gradual emergence of Sarah Jane's nemesis in her quintet. *Gallifrey* is already outshining *Sarah Jane Smith* by virtue of the ready-made strong dynamic between its leads.

*Gallifrey Two – Square One* may sound like a football result, but I wasn't leaping in the air having heard it. The problem is that it requires several listens to understand, but not to appreciate. A brave experiment.

## DALEK EMPIRE III: CHAPTER ONE THE EXTERMINATORS

AUDIO DRAMA BIG FINISH  
AUTHOR NICHOLAS BRIGGS  
RRP £9.99  
REVIEWER DAVE OWEN



After the occasionally headache-inducingly obscure *Gallifrey* quartet, the latest instalment of *Dalek Empire* feels like a return to a simpler, more honest form. For all that *Dalek Empire* supremo Nicholas Briggs strives to present his stories in a refreshing inside-out way, they are ultimately good old fashioned ones with a beginning, middle, and end. Following an initial salvo of flashback and point of view establishment, *The Exterminators* settles down to a campaign on two fronts – the consequences of the final instalment of *Dalek War*, as Siy Tarkov's warning message makes its way to humanity, and a more innocent encounter in a quintessential SF setting.

Unless it serves a greater purpose, the flashbacks of Kalendorf and Suz precipitating the Great Catastrophe that ended *Dalek War* are counter-productive; its great consequence is an innocent Galaxy that knows nothing of the Daleks. Only we, the listeners, anticipate what danger the ecology rangers of the idyllic Graxis system are under. It may have had something to do with the North West Ontario forests I was speeding through while listening, but I was immediately seduced by the unspoilt world and emerging primates on

which Commander Saxton and her wardens keep guard over – it isn't often that *Doctor Who* has the room to luxuriate in paradises that are about to be desecrated. Yes, with Dalek drill heads planted all over the place, I'll lay even odds or better that magnetic core extraction is on the cards. Oh yes – *Dalek Empire* is back, and with it, your correspondent's addiction to brave public speculation! Read and mock.

As if aware that Eden is not necessarily always as fascinating as it is beautiful, Briggs livens things up with the introduction of the rangers' latest recruit, Kaymee, played with believable youth by Laura Rees. Doing for the *Alien* films what Harry Harrison did for Heinlein in *Bill The Galactic Hero*, he has Kaymee dropped from orbit onto her new world in a talking spacesuit after a briefing from a weary sergeant. It's as funny as it is dramatic, and it's a little unfortunate that the style settles down thereafter – I could cope with a whole disc at this level.

The other plot also revisits *Aliens*, with Tarkov being revived from hibernation with his message of the alien threat, and infected with NFS. Ask a computer geek what NFS is, and he'll tell you it's a pervasive piece of code that disrupts communications, and that you pay consultants a small fortune to fix. Ask Siy

Tarkov, on the other hand, and he'll tell you that it's a virus that inhibits victims' ability to speak and hear. The immediate threat for the infected border worlds is that the consultants here aren't mumbling hackers in black T-shirts, but squawking warmongers in bonded polycarbide armour.

By inflicting the Daleks on an innocent society, appearing as the healers of the next instalment's title, Briggs has the opportunity to present them in the same way as David Whitaker did, complete with semi-comic faltering delivery when trying to appear subservient. Although, to be pedantic, a shot or two has been fired by the conclusion, the easy-to-anticipate landing of the Daleks, along with their human stooge, the local mayor, the action is rounded off by their declaring their annexation of Graxis rather than by opening fire. How restrained.

The man who will, I feel, inevitably be leading opposition to the Daleks in the coming instalments is Georgi Selestru, played by William Gaunt. It would be surprising for him to reprise his television Dalek antagonist, Orcini, when one considers that Gareth Thomas effectively did just that in the earlier episodes, and Selestru seems to be an entirely different quantity – a security official in what appears to be the more sympathetic of the two human political bodies.

He's nevertheless essential to developments, being the only person to appreciate the significance of Tarkov's message in a bottle. The result, along with the Graxis rangers' naivety is to keep this story smouldering along without yet having really ignited. One is certain, especially when listening to the last, generally predictable, 30 minutes, that the best is yet to come.

## MYTH MAKERS: SOPHIE ALDRED/ANDREW CARTMEL MYTH MAKERS: MARY TAMM/JOHN LEESON

DVD REELTIME PICTURES  
PRODUCER KEITH BARNFATHER  
RRP £15.99 EACH  
REVIEWER VANESSA BISHOP



Viewing these discs has been something of a struggle, a struggle that sees me typing this up at my parents' house some 20 minutes away from where my own DVD player lies abandoned, its disc-tray stuck out like a tongue, exhausted from a morning of over-use and me shouting at it. The problem was, the discs wouldn't play – well, not on my machine, anyway, and the reasons are worth going into. This kind of technical information doesn't sit in my head,

it actually comes from *Myth Makers'* producer, Keith Barnfather. Apparently, big companies lay material down on disc by a process called 'glass mastering'. Smaller companies, like Reeltime Pictures, have the option to use a more economic process called 'DVD-R' ('DVD-Recordable'). If you're experiencing problems playing *Myth Makers* discs, it's likely your player is three or four years old, and even more likely to be a Samsung. The problem is, a number of early players – early Samsung models, in particular – can't handle

DVD-R. They simply haven't been fitted with the software. The most common outcome of playing a *Myth Maker* on an old machine is that it will only play one interview, so check you can access both if trying a disc out.

As for these re-releases themselves, well, it all depends on what you're after – opinions or entertainment. The best interviews are on the Aldred/Cartmel volume, the Cartmel piece particularly. This is the most recent re-issue, released just 18 months ago in 2002. In fact, events have made this quite a timely piece,

with Nicholas Briggs leading the script editor into discussions of the cancelled Season 27, the BBC's attitude to the series, the kind of stories he thinks make good *Doctor Who* and the kind he fears we might get if the series is written by its fans. Sophie's interview comes from 1991, and is spliced with footage of her driving Briggs around South East London where she was born and brought up. Somewhat unorthodox, but nothing compared to the surreal material that can be found on the Tamm/Leeson volume.

Leeson's is a combination of two interviews, both interrupted by a recipe feature in which Leeson and a be-wigged Briggs tell you how to marinate a Yeti. Mary Tamm's piece really goes for broke, dressing her up as Alice in Wonderland with Briggs as the White Rabbit and the Mad Hatter. Unfortunately the whole thing feels awkward and contrived, and the interview itself is rather a poor one. **DWM**



“HOW CAN YOU FIND THE RIGHT WORDS  
TO EXPRESS WHAT YOU THINK, WHEN  
THE LAST THING YOU EVER EXPECTED TO  
DO WAS TO HAVE TO SAY GOODBYE...”



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RUSSELL T DAVIES

# PRODUCTION NOTES #6



## SPOILER-SPORT

**S**poilers. They spoil, by definition. I worked that out all by myself. But as the 2005 series of *Doctor Who* slouches towards Cardiff, waiting to be born, then spoilers are going to happen. Slowly at first. But by Christmas, a blizzard, a tsunami, a veritable Balhooon. What's the production team going to do about it?

Well, I'm just going to sit back. It's like trying to stop the tide. In fairness, Julie Gardner has instituted wonderful security procedures. Each script is individually printed, watermarked, signed out, tracked and, if necessary, destroyed. Phil sends blistering memos about being vigilant, freelance staff are made to sign confidentiality agreements, and I'm typing this under armed guard. Hello boys. Seriously though, a few weeks ago, a member of the production team had his laptop stolen from his car, and my God, the alarms! It was as though the walls of BBC Wales had become electrified and portcullises slammed down and tattooed passers-by were bundled into mysterious black vans.

But for all the security measures, the shiny, new *Doctor Who* is being created in the shadow of the internet. And that's not remotely controllable. People sometimes think scripts have been physically stolen because they mistake the internet for print – oh, those B-movie images of balaclava'd men smuggling hard-copies over the razor-wire! – but really, the internet is chat. Endless chit chat, on and on and on, blah blah blah. And everyone chats! Soon, the number of people holding *Doctor Who* scripts in their hot, plump hands will amount to hundreds. Chat frenzy! We can't monitor that, and neither should we. So the chat will continue; most of it fun, some of it malicious. Information will slip out, it'll find some form of print, and that'll reach beyond the internet, into the realm of sci-fi magazines, and even the tabloids, and there we have it. Spoiler! I think that by the time we reach transmission, every single piece of information about the forthcoming episodes will be on display somewhere. Yes, really. Every Single Piece. Unconfirmed, but nevertheless true.

It's up to you. Read, avoid, your choice. And I know what I'm talking about, I've been there; I'm awful with spoilers. They attract me like the hypnotic eyes of Kaa the snake. Trust in me! When it came to the very last episode of *Buffy*, I had to avoid the internet completely. I bought a copy of *SFX* and had to rip out the spoiler section and shove it in the bin. Five minutes later, I had to pull out the bin-liner and take it outside

to the wheely-bin. Five minutes later, I had to burn the wheely-bin, and that's the only bit I've made up. So you have my sympathy.

But if you want to experience the whole thing as new, then don't give up. It is possible. Years ago, a friend of mine somehow missed every piece of publicity about the plane crash-landing on *Emmerdale*. (She must've been in a sensory deprivation tank.) So she went home for Christmas, yawned as her parents turned over to their favourite soap, sat watching the farm folk with half a sleepy eye ... And the whole village exploded! Right in front of her! She still swears it was the best night's telly ever. Imagine. You could have nights like that, if you try hard enough.

If I'm relaxed about spoilers, then equally, I'm not going to add to them. We had a big publicity meeting a few days ago – Tuesday 8 June, to be precise – where it really struck me how far we have to go until transmission, and how dangerously thin we could spread ourselves. Official information from the production has got to be reined in, or there'll be nothing left by the New Year. Already, I'm told that fans are taking hold of snippets of information and worrying them to death. And on a wider scale, beyond fandom, we've even got tabloids reading this magazine and lifting stories out for a much wider audience. And that audience can get very bored, very quickly; we've got to tread carefully. Calm down, dear!

Part of me would love to fill *DWM* with photos and sketches and previews from now on, but come 2005, what would be new? Especially since most of the episodes will be one-off 45-minute adventures. In the old days, a billing for, say, *The Ark in Space* might announce, 'Humanity lies frozen in a huge Space Ark, but the Doctor finds a hostile alien presence on board.' And that would promise thrills and spills and labyrinthine plotting for the next four weeks. But if *The Ark in Space* had been a one-off episode, then that description gives away about 70% of the action. And if you'd seen that description six or seven months before the airdate, then by the time it arrives, you're already bored.

(I remember when the *Radio Times* Tenth Anniversary Special published, in advance of transmission, a brief synopsis of every single story in Jon Pertwee's final season. For the ten-year-old me, it was so exciting to read – unheard of! – but when BBC1 finally reached *Planet of the Spiders*, it almost felt like déjà vu. They want the blue crystal, yes, I know!)

Plus, *Doctor Who* fans are so damn clever. You could tell anyone else an episode title, and they wouldn't have a clue. Imagine if you'd never heard of *The Ark in Space* until today; the casual viewer would just think, an ark? In space? How curious, I might watch ... But a fan could break down that title into its constituent parts and write a review without even seeing it: Ark, spaceship, cryogenics, base-under-siege, classic – next! And that's why all the remaining titles of the 2005 series are too dangerous. Every noun and adverb and "Of" gives away too much, hinting at the genre of the episode, the taste of it. We can start to publish titles in the New Year, along with the listings magazines, cos that'll be fun, leaving just enough time to build up anticipation. But there are too many months between now and then; enough time to turn things sour. So that's it. No more titles. They might be spoiled, of course, but not on these pages.

Oh all right, just one more, cos I thought of it this morning. Episode 7 will have the provisional title of *The Long Game*. And that's it! Stop!

## MY FAVOURITE LETTER

From a married woman in Surrey, in beautiful fountain-pen handwriting. "How can you cast a *Doctor Who* with stubble???? Uggghhh! He looks wretched!!! I will not be watching!"

This isn't a contest, don't write in.

## THIS WEEK IN DOCTOR WHO

This programme is punctuated by heatwaves. First of all, Los Angeles – oh the glamour – and then on Tuesday 8 June 2004, we sat through the





"IT WAS AS IF THE WALLS OF BBC WALES HAD BECOME ELECTRIFIED AND PORTCULLISES SLAMMED DOWN!"

Transit of Venus, locked in bare, boiling BBC rooms with Mark Gatiss and Paul Cornell. Mark had lost his sideburns and was on blistering form, thinking up a new last scene for Episode 3 which is still making me laugh, days later. Paul had to face a tough time with some of his characters – and nothing makes it tougher than his own honesty. I know he's slaving away over that problem this very second. Brave heart! Anyone can write; only the good ones can rewrite. I don't doubt for a second he'll solve it. No, he'll do more than solve it, he'll fly with something new and brave and wild. It's a pleasure to work with this motley crew.

Actually, to go off on a tangent, it really is a pleasure, no kidding. You should try working with other writers! Morose, stubborn, spiteful, and that's just me. But rewriting is painful. There's no formula for success, no tricks, no shortcuts, no painkillers, just hard work. I think rewriting is the most difficult stage of the entire production process. Except with this lot! Mark, Paul and Rob enter into rewrites with glee and laughter, never complaining about the time or the energy or the loss. Within the industry, this is remarkable and rare, and d'you know what? I think they were taught by *Doctor Who*. Since they were kids, they've been reading the wise words of Mr Dicks and Holmes and Saward and Cartmel and Whitaker and all those glorious script editors of ages past. They know that rewriting is vital, because their own fandom taught them so. All those years of reading fanzines and websites and *DWM* have paid off. It's a bit neat – the programme's heritage, and our obsession with it, is rewarding the show itself.

Anyway! Next week sees the arrival of Rob Shearman's fourth draft of Episode 6. Rob tends to walk around museums and write everything in longhand; it's like talking to a sculptor, or a poet. Sometimes we'll ask about a missing bit of dialogue and he'll say, "Oh, I have it here!" and he waves a ripped-out blue-biro'd page of an exercise book. Like the prototype of a DVD extra. His thrilling, brutal, epic script includes the words 'skull', 'hairdryer' and 'lasers'.

Meanwhile, we're still waiting for Steven Moffat's first script. It's now two weeks late. And I have this column in which to name and shame, like spiking a head at Traitor's Gate, ha ha ha. (Anyone who has ever waited for a script from me, and waited, and waited, is now laughing insanely at my sheer hypocrisy. Yeah, well.)

Elsewhere, in the *Who*-world ... Phil e-mailed me 20 minutes ago, cos he's seen photographs of a certain location, and says they're magnificent (in language I can't repeat here). Keith Boak, our first director, is still smiling and happy, which is strange. My God, he pushes me and niggles away at scripts, he's far too good. We're still trying to finalise the director for the second block, and soon, the supporting cast for the first block of three episodes should fall into place. (We have to wait until an exact schedule is finished before we can book actors, cos we need to pin them down them for precise dates. The only other option is to book all the actors for every single day, which would be wasting your precious licence fee.)

I've spent today drawing up a rough list of interior sets for episodes 7, 11, 12 and 13. I've got vague ideas about what happens in those adventures, but Edward, our designer, has to balance the amount of money he's spending now on Episode 1 with the amount he'll have to save for Episode 13. So it's about time I stopped being so enigmatic and helped the man! I sent the list two hours ago. Hark, hark, I can hear weeping.

Oh! And on Wednesday 9 June, the new logo arrived. I love it. I absolutely love it. And no, you can't. Not yet. A few weeks ago, in a strange fit of sci-fi-blockbusterness, Julie, Phil and I all pounced on a different logo – a big, bold, brassy 80s number, in glowing gold. Madness! Look, we were tired. And Mal Young quickly pulled us up. He was very polite, but it amounted to saying, "Are you mad?" Ah. Good point. Wake up, thank you, sorry. So the four of us sifted through the options again, leafing through dozens of logos – too *Angel*, too *Light Entertainment*, too *Open University*, too *Alien*, too 60s – until we hit a dead halt. Meaning, we hit a logo which wasn't quite like anything else. It had no easy comparison. More importantly, it looked good. And now it's been brushed up and stencilled across a t-shirt and mocked-up on a BBC Book cover (*The Tomorrow Windows*, actually), and it's marvellous. It still needs to be seen by the Powers That Be, and we can't decide on the colour until we can put it in context, inside a proper title sequence, but for all that ... oh! It's beautiful.

I love my job. **DWM**



